



















# ANNALS

OF

# THE FINE ARTS,

FOR MDCCCXIX.

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“I am no prophet, nor the son of a prophet; but I will venture to predict, that if ever the ancient, great and beautiful taste in painting revives, it will be in England.” RICHARDSON.

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VOL. IV.



LONDON:

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1820.

ANNALS

OF

THE FINE ARTS

FOR MDCCCXIX

"I have found that the world is a stage; that the life of man is a dream; that the heart of man is a labyrinth; that the soul of man is a mystery; that the world is a stage; that the life of man is a dream; that the heart of man is a labyrinth; that the soul of man is a mystery."

VOL. IV.



LONDON

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TO  
SIR J. FLEMING LEICESTER, BART.

ONE OF THE FIRST PATRONS,

WHO HAD THE SENSE TO DESPISE THE PREJUDICES

AGAINST HIS

COUNTRYMEN,

AND THE COURAGE TO FORM

A GALLERY OF THEIR WORKS:

THIS FOURTH VOLUME

OF

ANNALS OF THE FINE ARTS,

IS DEDICATED WITH HIS LEAVE,

BY

HIS OBLIGED SERVANT,

JAMES ELMES,

EDITOR,

SIR J. FLEMING LISTER, BART.

ONE OF THE GREAT PATRONS

WHO HAS BEEN KIND TO SUPPORT THE INSTITUTION

OF THE

CONVENTION

IN THE CITY OF LONDON

A GALLERY OF THE WORKS

OF THE

ANNALS OF THE ART

IN THE CITY OF LONDON

BY

HIS GRACE THE DUKE OF DEVON

JAMES HAMILTON

EDITION



*Somniator and Ghost of Barry.* "Shew his eyes and grieve his heart."

*Ed.* (*respectfully presenting a book*) VOLUME FOURTH!

*R. A.* "Why do you show me this?—a fourth?—start eyes, What! will the line stretch out to the crack of doom? Another yet? a fourth?—I'll see no more."

*Editor.* "Aye, sir, all this is so: but why Stands 'R. A.' thus amazedly? Come, 'brothers,' cheer we up his sprights, And shew the best of our delights."

*Somniator.* I'll send you soon another dream.

*Ghost of Barry.* D—n dreams! I'll send you, Mr. Editor, a letter.

*R. A.* (*in great agitation.*)

No, no! send us no more, nor dreams nor letters,  
And ne'er again will we abuse our betters.

[*Music: Editor, Somniator and Ghost of Barry dance a round, smile and vanish.*]

Come in, without there!

*Enter an Associate, candidate for the next vacancy of R. A.*

*A.* "What's your grace's will?"

*R. A.* "Saw you the Editor of Annals, a dreamer and a ghost?"

*A.* "No, my lord."

*R. A.* "Came they not by you?"

*A.* "No, indeed, my lord,

*R. A.* "Infected be the" sheets "wherein they" write,  
And damn'd all those that" read "them."

*Shakspeare redivivus.*

[*Exeunt. R. A. in great agitation, A. humbly following*

## P R E F A C E

THE dread the Academicians have of the Annals, since *Somniator's* Dreams, will scarcely be believed by any but those who have witnessed it. "Have you seen the last Number?" was said to a friend of

theirs a few days since.—“ Don’t talk of that work,” was the answer ; “ but at any rate,” it was replied, “ you have no objection to *see* it ;” and it was then laid upon the table open at the passage he was desired to read. Hogarth himself could alone do justice to the expression of *that* face ! a sudden stride towards the fire, and a sudden laugh at something which struck him in the room, had exactly the contrary effect to what he intended. For when men make a struggle to impress others with a belief that they are but slightly affected by any subject of conversation, it may be taken for granted that the matter has sunk very deeply into their remembrance.

However, not to be too severe upon our old friends, we must do them the justice to say that since the publication of the *Annals*, they have infinitely improved ; they are infinitely more civil to those who do not belong to their sacred band ; they seem infinitely more alive to the interests of the students and the art ; infinitely more respectful to the Directors of the British Institution, and having been forced to look steadily at their own defects, when Truth held her blazing mirror to their faces, they will have a little more regard in future for the feelings of other people.

It has been our object to tell the Academy the truth, and we are happy to say, we have told it to them not altogether in vain, for they are certainly aroused in some degree from the lethargy which benumbed them. The pictures in the school of

colour this year, were evident proofs of this assertion. We have heard from a friend, upon whose judgment we can rely, that they were of the finest description, and afforded ample means of study to the advanced student. This is most gratifying for us to hear, and equally gratifying to acknowledge.

There is one thing more, we wish the Academicians to attend to, but in which we confess we are perfectly hopeless of success; we allude to the situation of the engravers! Is it not a shame, that when every other academy in Europe shares its honours with eminent engravers, the Royal Academy of England alone, actuated by a paltry feeling, refuses so to do with the members of a profession to which they are so eminently indebted for spreading of their fame?

But this is a hopeless affair. No member of the Royal Academy can bear to be spoken to on the subject, with patience; it seems to stir up the bitterest part of the bilious elements of his academical nature. The portrait painters of the Royal Academy imagine, because they copy faces, they must rank as original inventors, in comparison with Sharpe, Strange, Woollet, Morghen and Marc Antonio, who entered into the feelings of the great men they copied, like great actors, and translated them into another language with all the tact of their originals.

We do not mean to say that the powers of an engraver are to be compared with the powers of a painter or a poet; nor do we mean that an eminent



engraver deserves no more praise than a good copier; but we positively assert that a great engraver is a greater man than a mere face painter. To translate the beauties of a fine picture into a new language, is an effort of the deepest susceptibility; perhaps an exquisite engraver ranks with a great musician, or a great actor, not with Haydn and Mozart, who were great composers, any more than Garrick ranks with Shakspeare; but with Salomon or Viotti, who had a deep tact for the beauty of the compositions of those great masters, and who could, by their power of playing upon some instrument, convey the most hidden sensations of their originals to the audience.

The engravers of the present day are suffering from a party feeling raised against Strange, when the Academy was founded. For the founders of it, in order to keep him out, refused to admit engravers as full members.

With respect to another question of much greater consequence, which we have always advocated, and shall always advocate, namely, the public encouragement of historical painting, and which most of the leading men in the country approve, we cannot say that the prospect has much brightened, in consequence of the turbulence of the times, though the feeling of its propriety has increased, since last year.

What can his Royal Highness, or the government do for the Arts in these turbulent times? is

the question of those who have the best disposition towards the Arts.

When men have a passion to gratify, the difficulties which lie in the way of its gratification are ever as nothing, in comparison with the anticipated pleasures; but when duty is the only stimulant to great effort in any undertaking, the apprehended obstructions fill the mind like mountains, which, it is imagined no effort can scale, nor industry surmount. Thus men often become impotent, from the effect of fancy, and give up an attempt when they are not animated by hope.

The times certainly are turbulent enough, but the advocates of the question of art must not be content to wait the period of comparative repose; they must keep straining every nerve, without a moment's intermission, or they will have all to begin again, remembering, that the times of Pericles, of Leo the Tenth, of Julius the Second, were not the most peaceable in the world, and yet the works of Phidias, Michelagnolo and Raffaele, were then produced. The reasons are, that the governments and the monarchs *then* had a passion for the arts, to gratify, and when men have passion to gratify, they make the most of their actual situations.

The present English government has certainly done great things by the purchase of the Townley, the Elgin and the Phigaleian marbles; but surely the government will not think it has *done enough* by such purchases. A father does not think he has done

enough for his son, when he has only given him the means of education, nor does a mother think she has done enough for her infant when she has only mixed up its food. The English government will surely never think it has *done enough*, if it only affords the means of study; it will surely wish to afford opportunity, for proving the beneficial effects of the means provided, before it will believe it has done all which it is in its power to do.

We see by the newspapers that it is in contemplation to build a gallery in imitation of the Louvre; to collect the pictures from the various palaces, to form a school of study for the students, and an amusement for the people. This would certainly be a very grand feature; but why is every effort confined in favour of the art of other nations? Why this perpetual attempt to afford the means of study for the students when nothing is done for them when they have studied, by public encouragement?

Every thing which turns attention to art certainly does good, but we only ask with deference to higher authority, whether it is not too much like keeping English powers always in the nursery and feeding them on pap, when all the efforts made, are made with a view of giving them examples to imitate, and little, but by individuals of the British Institution is ever done to give them an opportunity of proving their original strength.

Phidias, Michelagnolo and Raffaele, were not always kept in the nursery. Public encouragement

to them, to carry on the simile, was like feeding them on the marrow of lions, as Chiron fed Achilles, and they soon grew in "thaws and bulk" to dispute the palm with their instructors.

"The idea of the application of capital to the prosecution of public works had been very generally entertained;" said a distinguished member of the House of Commons, within these few days; "neither could he agree that this country had seen her best days; on the contrary, he did trust, and think, that she would go on, increasing in strength, in greatness, and in happiness. (Cheers.) We were, in fact, journeying in that road which was sure to conduct us to wealth, prosperity, and power; we were diffusing education. (Hear.) The reason why former states had been in all ages assimilated to the human frame, and its advance from infancy to youth, from youth to manhood, from manhood to decay, was this—the parallel proceeded upon this fact, that those states were founded on false principles. They went on from stage to stage of intellectual improvement, emerging from ignorance to knowledge, till the light of day beamed upon the fabric, and betrayed the rotten imposture upon which it was built. (Hear, hear, hear.) The pillar of our greatness, however, was raised upon that basis of all intellectual and religious improvement—the Christian religion. (Hear.) The pledge of our superiority was in the support of those doctrines, which, the more they were examined, were found to be the more excellent in their truths, the more beneficial in their effects. (Hear, hear.) He was



confident that the country would proceed in her mighty march of improving excellence, as she had hitherto proceeded ; and that she would remain to the end of time, the sanctuary of morals, the refuge of liberty, and the region of peace and happiness." (Continued cheers.) And ultimately, we hope in God, of refinement and of taste.

We are convinced that England, great and glorious England, has not seen her best days, and that, in spite of all present appearances, which are nothing but the effects of too sudden a relaxation from a state of mighty tension, she will gradually tighten to her former natural tone of vigour and strength. The days of art and taste are yet to come, and we earnestly entreat those at the head of public affairs, as well as those of the young nobility who give such promise of future distinction ; the Marquess of Tavistock, the Lords Russell, Normanby, Althorpe and Milton, and others, not to forget their public duty to the arts, amidst their other public efforts,—not to think the public encouragement of painting beneath their support ; although such language may be new, even at the Universities.

To conclude ; a national gallery of foreign masters would be a most delightful thing ; but if a national gallery be built, and no provision made for the reception of the works of English painters and English sculptors, as they successively arise, then indeed will all the accumulation of pictures have no other effect than to keep English art in perpetual leading-strings.

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# ANNALS OF THE FINE ARTS.

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“I am no prophet, nor the son of a prophet, but I will venture to predict, that if ever the ancient, great and beautiful taste in painting revives, it will be in England.”

RICHARDSON.

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ARTICLE I. *A cursory View\* of the State of Painting in England, from the Reign of Henry the Eighth to the present Time.* By GEORGE STANLEY, Esq.

THE ardour with which the fine arts are now cultivated in England, and the many excellent examples produced by native painters, are the best replies that can be given to the hasty and unfounded assertions of Winkelmann and Du Bos. Were it not obvious before, that the nation which had produced a Shakspeare, a Spenser, and a Milton, could also give birth to men capable of representing with the pencil, the creations and

\* Part of this Article was originally printed a few years since in the INQUIRER, and has been taken therefrom by permission of the Author, who has made several additions and corrections, bringing it down to the present time, and has given us permission to add his name. ED.

combinations of the mind, it must have been clearly and satisfactorily proved by the productions of the English school within the last fifty years : and he can only be considered as a most determined disputant, or an incorrigible sceptic, who will not allow what is so manifest.

That the progress of the plastic arts has been slow in this country cannot be denied ; but among what people has their advance been marked by rapid strides ? When, indeed, we consider the many obstacles against which they have had to contend, the prejudices they have had to surmount, and that scarcely a breath of encouragement has been given, until very lately, to inspire them with fortitude, much less with enthusiasm, it is rather a subject of surprise that they have been able to make any progress. Nor can it be ascribed to the want of natural genius that the arts remained with us so long in a state of mediocrity, when it is observed, that our more vivacious neighbours, possessing greater facilities for advancement, produced very little, deserving of eulogy until the period when England began to exhibit a spirit capable of appreciating and emulating works of merit. It appears very unfair, if not absurd, to attribute to want of genius the tardiness of procedure which the nature of the plastic arts requires. The approaches to excellence are naturally slow : and when a composition is required to exhibit the fruits of lively observation and judicious selection, in a tasteful arrangement of the parts, and with a beautiful

execution by manual dexterity, much time must be devoted, even when knowledge is considerable, before the work can be satisfactorily accomplished. But when the times are enveloped in darkness, and the sciences in their infancy, it is sufficient employment for one race of mankind to remove the first clouds of ignorance, and to gain an insight of the lowest rudiments of art: observation and application lead, naturally, to further advances; but it is in vain to look in an early period for a genius at once laborious and creative. The clouds of ignorance once broken through, and some light being afforded to assist succeeding inquisitive artists, there wants but the continuance of a cheering sun to warm and invigorate them; and the natural result of continued efforts will be, to accelerate their progress to perfection. The English artist, until the present reign, never enjoyed the benefit of an invigorating or cheering sun: the beams of patronage have played around the heads of foreign candidates, while the native has been suffered to droop and wither at the chill caused by neglect or indifference. From the revival of the arts in Europe until the middle of the last century, not an English sovereign was found, with the exception in one instance of Anne, that shewed a disposition to encourage their own subjects, by employing them in the exercise of painting.

In tracing the progress of painting in England, it would require too extended a display of minute antiquarian research, to commence at an earlier



period than the reign of Henry the Eighth.\* Whatever was produced here before his time, partakes too much of barbarism to be entitled to our present consideration. Indeed this was the epoch when the arts rose in Europe with redoubled splendour from a long night of thick darkness, and exhibited a constellation that has been the admiration of succeeding ages: the names of Raffaele, Michaelangelo, Lionardo da Vinci and Titian, no time can hope to parallel; and it is less likely that artists of equal genius shall appear in conjunction with princes like Leo, Francis, and Charles.

Henry possessed a disposition for magnificence, and a degree of taste in the fine arts superior to his predecessors. His endeavours to attract Raffaele and Titian to England, are proofs of his knowledge and judgment: had he succeeded, this nation would have had a fair opportunity of entering into competition with the more fortunate kingdoms of Europe. The productions of such masters must have roused a spirit of emulation, or at least have led to an imitation, that would have been highly beneficial: but our island was not so fortunate as to obtain such masters; the inferior

\* It has been suggested by a professional friend, who is as distinguished for his excellence in painting, as he is for his zeal to exalt the value of the art, that it is essential to shew that Englishmen had made as great advances in painting as any other nation in Europe in the thirteenth century: the hint may be adopted in a more laboured performance than the present, and, in our friend's hands, with considerable success in maintaining the point, it is intended to establish.

names of Hans Holbein, Torregiano, and Lucas Cornelius, are the principal of which we can boast. So little relish for the higher walks of art was possessed by the nation, that they looked for scarcely any other talent in a painter, than being able to delineate a portrait. Holbein, who possessed talents equal to the production of historical, humorous, and allegorical representations, was obliged to submit his powers to the taste and comprehension of his employers ; perhaps the masterly manner in which he acquitted himself served to establish that fondness for portraits which has become one of the national characteristics. The long residence of this artist in England almost entitles him to be claimed as our countryman, though Basle has the honour of having given him birth. The many portraits which he painted of the most distinguished characters of the time, were a rich treasure to the country ; and it is to be regretted that he had very little opportunity of displaying his talents in a manner more worthy of them. Portraits, however excellent, do not afford an opportunity for many to receive advantage from them ; confined to the chambers of those for whom they are painted, they are inaccessible to the curiosity of such as wish to examine and profit by them as works of art. Historical and scriptural subjects, placed in situations of publicity, are constant incitements to imitation, and ready assistants to the emulous competitor. Had Holbein employed his pencil in such decorations, his name would have

ranked high with his contemporaries, and the country which employed him would have benefited greatly by his example. As it was, no English name is conspicuous as having profited by imitation. Cardinal Wolsey, whose love of magnificence was equal, if not superior to Henry's, was, of all ministers who have ruled this country, the most likely to encourage the fine arts. The decorations which he intended to bestow on Hampton Court Palace, would have called into action the abilities of the most skilful artists of the time; but the minister's disgrace prevented the completion of his views in this respect, as well as in those of greater consequence, or it is probable that the founder of Christ's Church College at Oxford would have been attentive to the diffusion of art amongst his countrymen. As far as we are informed by historical documents, the ecclesiastics were the only Englishmen acquainted with the arts; and it was adduced, as a claim of exemption from total suppression, "that there was not one religious person in the house of Wolstrop, but that he could and did use either embrothering, writing books with very fair hand, making his own garments, *carving, painting, grafting,*" &c.

During the short reign of Edward the Sixth, and the blood-stained period of the infamous Mary, it could not be expected that the arts would flourish. No name, therefore, occurs worthy of being recorded, except that of John Bossam, "who was neglected because he was English born; a species

of neglect that we hope to see soon totally extinguished. Antonio More continued the manner of Holbein, and added something in respect to colour and chiaroscuro, though not so delicate as his master in his manner of finishing ; and Philip, the husband of Mary, brought into England several of the pictures of Titian.

The reign of Elizabeth was not more auspicious for painting than that of her predecessors. Neither the taste of the Queen, nor the manners of the times, tended to the advancement of art ; on the contrary, the edicts which were issued under the sanction of Edward the Sixth and Elizabeth, for the destruction of all pictures of “ feigned miracles,” and for whitewashing the interiors of places of worship, were besoms of destruction, that swept away, almost indiscriminately, all examples of painting illustrative of sacred history, that were to be found in public situations. During the prevalence of such a feeling, few Englishmen would be disposed to incur the public odium by practising an art, of which the most beautiful existing examples were denounced ; we therefore find a continuance of foreign names only, among which is that of Zuccherro, who came to England in 1574, and was chiefly employed in painting portraits of the nobility. A dawn of skill was, however, exhibited by Hilliard and Oliver, which, had the taste of the nation been somewhat more refined, might have spread to a glorious light. The miniatures of these artists are still admired for their



accuracy ; and the latter remained without a rival, until he found one in Cooper, who may share with him the honour of giving rise to that interesting department of art for which we are now so justly famous. But there was no native artist of sufficient power to transmit to posterity the valorous achievements of his countrymen ; Van Vroom was therefore employed by the Earl of Nottingham to make designs for tapestry, to record the defeat of the Spanish Armada.

The bad taste of the age was not likely to be corrected by the succession of James ; and luckily, this monarch did not interfere with the arts, but let them pursue, unheeded, their course. The Duke of Buckingham, however, was a man of more enlarged views in this respect, and of more refined taste than the King : his disposition led him to collect pictures, and his situation enabled him to inspire Prince Charles with an affection for the arts. This early initiation of the Prince into a knowledge of the beauties of painting, led to the most beneficial results ; and the son of the greatest pedant that chance ever made a king, became the most tasteful monarch, and generous patron of the arts that England had beheld. Great exertions could not be expected when so little encouragement was given ; the names, even of foreigners, that are recorded during the reign of James, are but of little distinction : Mytens, Cornelius Jansen, and Van Somers, are perhaps the most eminent. Peter Oliver about this time began to be noticed ;

and subsequently he surpassed all his precursors. He did not confine himself merely to portraits, but essayed the superior accomplishments of historic design, of which thirteen examples were found in the Collection of Charles the First.

The dispersion of the clouds of darkness, which had so long hung over the horizon of art, was reserved for Charles ; and this accomplished and tasteful monarch took effectual means to enlighten the country he was called to govern. He purchased, at a liberal price, the Duke of Mantua's Cabinet, then reckoned the most valuable in Europe ; he sent an artist to Spain to copy those works of Titian which could not be purchased ; invited several celebrated painters to England, and spared no pains nor expense to enrich his Collection. To his princely patronage is this country indebted for the Cartoons of Raffaele, which he purchased at the recommendation of Rubens ; and to the same tasteful discrimination we owe the many works we possess by Rubens himself, and his illustrious disciple Vandyck. The King's example could not fail of influencing the pursuits of the nobility and gentlemen of distinction. The names of Thomas Howard, Earl of Arundel, and Sir Kenelm Digby, are recorded for their taste, liberality, and patriotism. By them was introduced a relish for the beauties of antiquity, which more than any other means, served to correct the monstrous ideas and tasteless vulgarisms of their countrymen. To the names of Rubens and

## 10 *View of the State of Painting in England,*

Vandyck, who by the liberality of Charles had been induced to visit England, may be added those of Poelemburg, Steenwyck, Diepenbeck, Honthorst, Gentileschi, and Hanneman. The celebrated Petitot also found in the King a munificent protector, and in England he received not only the honour of Knighthood, but instructions in the chemical combination of colours, which has rendered his works so superior to all others. It is somewhere asserted, that the King's love for painting induced him to use the pencil, and that he was no mean artist : it is certain he was an excellent judge of the merits of the art.

Under such auspices, and having so many excellent examples before their eyes, it was natural that Englishmen should endeavour to deserve attention. The ability of William Dobson attracted the notice and obtained the approbation of Vandyck ; and no doubt many of his productions are at this day attributed to that artist, whose discrimination and generosity drew him from obscurity. Henry Stone, generally called Old Stone, must have possessed considerable talent, as he is celebrated by many of his time, who may be supposed to be tolerable judges ; and indeed several of his works which have come down to us unappropriated to other masters, would justify a suspicion that his reputation has not had due support from posterity. George Jamesone had the compliment paid him, during his life, of being the Vandyck of Scotland ; but his name has also suffered an eclipse from the

very excellence which served to distinguish him. Vandyck, though he needs no glory but his own, has deprived Dobson, Stone, and Jamesone, of a considerable share of their lustre ; and while his name continues to shine with increasing splendour, their's are declining to darkness and oblivion.

The names of Barlow and Hoskins should not be forgotten ; for though they might not be considered eminent in these days, yet were they of distinction in the time in which they lived. Hoskins was the master of Cooper ; and though surpassed by his disciple, was of sufficient eminence to be patronized by Charles, who, with his Queen, sat to him for their portraits. Barlow's excellence lay in painting birds, fish, and animals. Many of his works, engraved by Hollar and Faithorne, have contributed to save his reputation from the obscurity into which several of his contemporaries have sunk. It would be useless to enter into an enumeration of various artists, who at this period subsisted by copying the works of foreign masters, or by what was quaintly termed " face painting." Their works are lost, and the remembrance of their names adds nothing to the history of painting.

The bright morning of promise that was beaming on the arts, under the influence of Charles, was suddenly overcast by the dark clouds of civil contention. The monarch fell in the long continued conflict, and the arts, the objects of his care and delight, suffered the full fury of persecution, from the prejudices of intemperate zeal. It was fortu-



nate, however, that Cromwell, while he affected outwardly to join in sentiment with the zealots of the time, possessed sufficient discrimination to perceive the value of works of art to a great nation. To him we are indebted for the preservation of the Cartoons, and many other valuable productions that were in the Collection of the unfortunate Charles. which, had he not purchased them, probably would have been lost to the country for ever. It was not to be expected, that at this era of political agitation, much attention could be bestowed on the cultivation of studies, which, by many, were accounted criminal ; and accordingly but little was attempted worthy our present attention.

The restoration of royalty promised a renovation of decaying taste ; but the gross and voluptuous manners which Charles had imbibed, were rather calculated to destroy, than restore the purity which his father's judgment had endeavoured to cultivate. Luxury may conduce to the promotion of the fine arts, by exciting competition for the gratification of increasing fastidiousness ; but gross voluptuousness, mere sensual gratifications, such as were indulged by the second Charles, are so divested of delicacy, that they contaminate all within their influence, and imprint deformity on the most beautiful objects. He who expects patronage must gratify the taste of his patron. The best painter of this period has transmitted to us a series of courtezans.\* Whatever may have been

\* It has been suggested, that many very virtuous ladies

the other virtues of the ladies whom Lely portrayed, they certainly lay no claim to modesty; and when woman finds it necessary to be meretricious to please, the mind of man must have lost all relish for grace, delicacy, and simplicity. Sir Peter Lely was the only painter who received encouragement from Charles, and that not from any love to the art, but as it administered to the vanity of favourites, and gave permanency to the glances of yielding seduction. Cooper is the Englishman who most deserves attention for his skill in painting at this period; for though he confined himself to miniature, and in that could never pourtray more than the face, yet he gave so much vivacity and force of expression to his portraits, that they are not inferior to the full sized productions of Vandyck. Various inferior names present themselves, but not distinguishable for any particular excellence. Little or no dependence can be placed in the exaggerated encomiums passed by contemporary writers on the works of native painters of the age. Portrait, or face painting, was the object of their attainment, and it was left to foreigners to import their productions in more elevated branches of the art, if they chose to hazard them, where there was but small prospect of reward. Of a class sufficiently high for the taste of the times, and of

allowed themselves to be painted in a loose manner, in compliance with the fashion of the times: the ladies must pardon those who think them what they were willing to be represented by the painter.

merit superior to his contemporaries, was Varelst, the painter of flowers. The attention he paid to nature in his subjects, the delicacy of his pencil, and the beauty of his colouring, were examples that served to promote a taste for the beauties of nature. Verrio, who received more distinguished encouragement from the King, diffused a sufficient counterbalance in his monstrous productions, which decorate many public buildings, and among the rest, the staircase at Hampton Court. On the whole, painting made some progress during Charles the Second's reign, but the stormy times of his successor threatened another check to their advance.

Through the reigns of William and Anne we find none but portrait painters, with the exception of Sir James Thornhill. There existed about this time a number of painters who may be called *itinerants*, who travelled about the country decorating houses with landscapes and other designs, at the rate of forty or fifty shillings for a half length canvas, &c.\* Sir Godfrey Kneller was the fashionable artist during those reigns ; but, though he lays claim to some merit in mechanical execution, he has no pretensions on the score of taste. If in the early part of his career he gave promise of superior taste and elegance to the established artists of the day, his subsequent productions disappointed the expectations excited. Avarice predominated over the desire of fame ; and although he might be accounted the vainest man of his time, he was con-

\* Edwards's Preface.

tented that his works should be forgotten as soon as he received his payment. It was the misfortune of the modest, unassuming Riley, to be contemporary with Kneller ; his name, like those of Dobson and Jamesone, is lost in the liberal mode the world has adopted of ascribing to a particular master every work that bears resemblance to his manner. Riley was an Englishman, and his works would confer honour on his country, but he wanted confidence in his own powers, and the world is always backward enough to acknowledge, when a man of talent hesitates to assert. Sir Godfrey knew mankind ; he vaunted his own ability, met with full employment, was courted, praised, and died rich ; Riley deferred to the opinions of others, was neglected, scarcely accounted worthy of notice, and died poor, and in obscurity. But he was an Englishman ; and a painter here, like a prophet of old, has been accounted of no worth in his own country.

Taste had degenerated to a state of fantastic barbarism. But little promise was given by any native artist of ability, to revive the elegance and propriety of Vandyck. The customs and habits, which were sufficiently preposterous in themselves, became infinitely more absurd by the endeavours of tasteless artists to render them picturesque. The short reign of George the First, with regard to the arts, is only remarkable for having produced nothing worthy of observation. Sir James Thornhill, Monamy, and Luke Cradock, are the native



## 16 *View of the State of Painting in England,*

artists most entitled to notice; though Richardson should not be forgotten, on account of his endeavours to promote the study of painting. Had Thornhill lived in times more propitious to the arts, it may be presumed he would have produced something his country would not willingly suffer to die; but what stimulus was there for exertion, or display of talent, when the decorations of the cupola of St. Paul's were paid for at the rate of forty shillings the yard square? The same liberal remuneration was made for his performance at Greenwich; and the Directors of the South Sea House thought themselves justified in refusing to pay more than twenty-five shillings a yard for the embellishment of their hall and staircase, since he had received at that rate for painting the hall of Blenheim. Such parsimony of reward, such mechanic estimations of the value of pictorial powers, while it shewed the little knowledge prevalent of the necessary acquirements for the production of a work of excellence, prevented the exertion of superior abilities, where neither profit, nor due appreciation, was to follow. Sir James Thornhill endeavoured to obtain the foundation of a Royal Academy, and applied to Lord Halifax for that purpose; but there was too little taste and knowledge of art in England, to enable the nation to estimate the utility and honour of such an establishment.

The succeeding reign presents a more cheerful prospect; in it we behold the dawning of the

present excellence. In addition to several foreign painters, sculptors, and architects of eminence, there are the names of Wootton, Taverner, Oram, and Lambert, in landscape ; \* Scott in marine subjects ; Hudson, Worlidge, and others, in portrait, and one of sufficient importance to make amends for any other deficiency we have to lament ; HOGARTH, the acute, the discriminating and inimitable pourtrayer of men and manners. The appearance of such a man was sure to cause a reformation of many absurdities and false notions, which had been imbibed by those who took up implicitly the reigning opinions, without examining their propriety. He not only ridiculed the vicious manners of his age, but he exposed the perverted taste and ignorance of those who took upon them to guide and direct the public judgment in matters of art ; and in his own works are to be found some of the best examples of the principles he wished to inculcate. They are to be consulted not only for the humorous satire contained in them, but for qualities in point of free execution, skilful combination, and an arrangement which will not be quickly surpassed. Walpole has

\* Lambert displayed considerable taste in his pictures : he made the works of Gaspar Poussin his models, and in many instances has been successful enough to appear rather the rival than the imitator of that distinguished master. His landscapes continue to be held in estimation, and are not unfrequently ascribed to the great master above named, which is perhaps the highest praise that can be given to them, and is certainly a proof of considerable merit.

## 18 *View of the State of Painting in England,*

animadverted on the colouring of Hogarth, but certainly without justice. The exhibition of his works recently made at the British Institution, afforded sufficient proofs of his skill in this part of his art ; an examination of the series of pictures entitled “ the Rake’s Progress,” and “ the Lady’s Last Stake,” will at once shew the criticism of the “ noble author” to be unfounded.

A better taste began now to appear in the portraits of the day. The examples of Vanloo and Hogarth, and the beautiful miniatures of Zincke,\* all assisted to correct the monstrous appendages of their immediate predecessors. The good sense of the nation easily perceived the great deficiencies which existed, and the utter impossibility of arriving at eminence in art, without induction on scientific principles. The crude productions of mere imitation might please the ignorant, and a painter who grew rich by the practice, might imagine he had reached the pinnacle of art : his success would be the stumbling block to other aspirants, and a continued line of imitators, with nothing but mechanical facility, would usurp the name which should be bestowed only on those who to manual skill add the far superior attainments of a warm creative imagination and a refined taste, with a clear judgment to correct, without destroying, the

\* *Zincke*, though a native of Dresden, may be considered an English artist ; for it was here he studied, and brought the art of enamelling to such perfection, as to rival the works of the celebrated *Petitot*.

productions of genius. To do away the low mechanic ideas of art, and to rouse up a better spirit, were the views of the patriotic founders of the Society for the Encouragement of Arts, Manufactures, and Commerce, who commenced their efforts about this period. They endeavoured in the most effectual manner to stimulate the exertions of juvenile artists; for which purpose they offered, annually, premiums as rewards to those youths under a limited age, who should produce the best drawings from different subjects; nor did they confine their attention to the youthful candidate only, but soon extended their patronage to the artist of more advanced ability. Premiums were offered by them for the best historical painting, sculpture, and designs in architecture. The patriotic and liberal endeavours to promote the arts were continued by the Society for more than twenty years, during which period they expended in their support a considerable sum of money, beside the exciting rewards of medals, gold and silver palettes, and other remunerations of talent.\*

But the great era of English painting was now auspiciously advancing: the artists of most respectability began to feel a degree of emulation, and a desire to attract the notice of the country. They formed a small association for the purpose of exhibiting their works, and by this means not only opened to themselves a source of emolument, but gave an opportunity to modest merit to assert its

\* Vide Edwards's Introduction.



claim to public attention. By this means also the public began to discover, in the increasing excellence of each year's exhibition, that little more than encouragement was wanting to form a school of British talent that might eventually reflect honour on the nation. Shortly after his accession to the throne, his present Majesty was pleased to grant a charter for the establishment of an Academy of Arts; and if, in the commencement, it did not flourish with that vigour and promise that was hoped, it was owing to the self-interestedness of some individuals, who were more anxious for the distinction and emolument of place, than for the honour and success of the arts. It is lamentable, that in institutions intended for the promotion of liberal studies, where honourable feelings and unanimous views should predominate, that a spirit of base covetousness and unworthy intrigue should insinuate itself. But it will ever happen among bodies constituted for public purposes, that some vile spirits will intrude; and for the furtherance of their own views, sow dissension where peace should reign, "cuffing down new-fledged merit," lest their own insignificance should be apparent. The early part of the history of the Royal Academy unfortunately records the prevalence of such a spirit, and the domineering influence it obtained among the members; and it is much to be regretted that it is not yet expelled from so honourable an institution. Notwithstanding the difficulties attendant on a first formation, and the obstacles

raised by the want of unanimity among themselves, a manifest improvement began to appear in the works of the exhibitors. There can hardly be a doubt that public exhibitions tend to the correction of works of art, by subjecting them to the unbiassed judgment of the spectators ; for then every work is judged by its merits, and criticism will detect and expose the defects of ignorance, the lapses of indolence, or the presumptions of arrogant imbecility. As no name is sacred from animadversion, so no candidate that deserves praise need fear the refusal of his reward. Emulation is excited, vanity repressed, and the artists themselves are, to a considerable degree, indebted to the voice of the public for the excellence they elicit.

Hitherto we had little to boast of from native talent beside portraiture, and an occasional attempt at something beyond it. The names of Reynolds, Gainsborough, Wilson, West, Wright of Derby and others, who soon raised the reputation of English painting, now appeared ; and though portraits still occupied the greater space, yet were they so improved, that it was evident something of a superior order might be soon expected. History put in her claims and was successful ; scenes of familiar life and of native rustic manners found their advocates ; and the beautiful and sublime delineations of nature, by Gainsborough and Wilson, had no other rival than the goddess whose scenes they represented.

## 22 *View of the State of Painting in England,*

But if something was done, much was left undone. An Academy for painting, without pictures or models, is like a college without a library.\* But few English painters had received the advantage of travel, and therefore few knew any thing of the works of the old masters but by report, or by copies from very inferior hands.

The appointment of such a president as Sir Joshua Reynolds, was a most fortunate circumstance for the Academy. The acquaintance he had formed with the finest specimens of his art in Italy, enabled him to point out the necessary models for the benefit of the institution, and to direct the attention of the students to the contemplation of those works that would be most likely to facilitate their progress. The voluntary task he undertook of delivering lectures, on the distribution of the prizes, supplied a desideratum; the theory of painting was unfolded in elegant language, and interspersed with such just, discriminating criticism, that little more was left to desire on the part of verbal instruction: but the great deficiency

\* What idea of the patronage of learning (says Prince Hoare) would that college hold up, whose library were to consist of no other volumes than a few translations from two classic authors? Such is precisely the case of the Royal Academy. Seven copies from Raffaele's Cartoons, and three copies from pictures of Rubens, form its Gallery of Paintings. Nor is the case much better in the other departments of the Academy. In the School of Sculpture there is not one marble statue; and in that of Architecture, not one model of the renowned buildings of antiquity. *Vide Hoare's Epochs of the Art.*

remained. Seven copies of the Cartoons of Raffaele, and three copies from Rubens, form the magnificent gallery of paintings at the Royal Academy! The school of sculpture cannot boast a single marble statue; nor that of architecture, a model of the renowned buildings of antiquity! Sir Joshua saw and lamented these deficiencies; and the excellent Barry raised his indignant voice in vain at the miserable and beggarly state of an institution dignified with the appellation of Royal.\* If then the art of painting continued to improve under such disadvantages, there can be no ground for a charge of want of ability in men who could form their own models. Each succeeding year the exhibitions displayed an increase of talent. The works of Sir Joshua, Gainsborough, Wilson, West, Wright of Derby, and others, who have since risen to eminence, decorated the walls of the Academy. But the nation was still in ignorance of the art. The exhibitions were attended from curiosity, vanity, fashion, or almost any other cause, than a due appreciation of the works there displayed. Patronage was withheld; and many pictures were suffered to remain unpurchased, that, since the death of the painters, have sold for enor-

\* Let it be repeated (says Prince Hoare) that a library, original pictures, models in architecture, enlarged sources of instruction, are the desired and requisite provisions of the ROYAL ACADEMY OF PAINTING, SCULPTURE, and ARCHITECTURE. *Epochs of the Arts.*



mous prices. Wilson, after displaying powers that but few painters can parallel, retired to Wales, and died in want and obscurity: Barry performed his immortal works at the Society of Arts, without patron, fortune, or encouragement; without wages to subsist on, and with no other assistance than he could derive from any other occasional work that might fall in his way.\* Gainsborough and Mortimer had their share of neglect; and Proctor died broken-hearted, in the lowest state of poverty and wretchedness.

By degrees, however, a little more attention began to be directed to painting, both from an increase of taste, and in a commercial point of view. The lectures, which Sir Joshua continued to read annually at the Academy diffused a better idea than had hitherto been entertained of the beauties of works of art; and many of our young artists, not content with the mere relation, found their way to Italy to study the models, whose fame had excited their curiosity. The speculative views of individuals served to call into action the skill and talent of native painters. The Shakspeare and Poet's Gallery, the illustrations of the History of England, were all serviceable to the artists, as exercising talent, and giving employment when better patronage could not be obtained. Reynolds, West, Tresham, Opie, Northcote, and other eminent painters, displayed, in these exemplars of their

\* Barry's Works, vol. ii. p. 315.

skill, a knowledge of art, a richness of fancy, a power of execution, that rivalled the productions of Italy and France.

The exertions which were made by the gentlemen of the Society of Arts, Manufactures, and Commerce, were ably assisted by the patriotism of the Duke of Richmond, who, soon after his return from his travels, opened an admirable school for the study of painting at his own house, in Privy Gardens, Whitehall. It consisted of a gallery, or great room, fitted up with every conveniency for the accommodation of students, and furnished with a number of casts in plaster of Paris, moulded from the most select antique and modern figures at that time in Rome and Florence. To this elegant school the young artists were invited by a public advertisement. In consequence of this invitation several attended the room; and it was in this school, with the assistance of Cipriani, that a purer taste, and a better knowledge of the human form was acquired, than had been hitherto known to English students; yet in spite of all the advantages to be obtained from it, in a few years it became almost unknown.\* The establishment of the Royal Academy seemed to promise more solid and lasting assistance; and the growing reputation of its exhibitions soon made it the object to which all artists who looked for fame or profit directed their attention. The spirit of discord which hovered round the first assemblies of its

\* See Edwards's Introduction to Anecdotes of Painting.

members, has, however, continued to breathe on succeeding meetings ; and the public is frequently reminded of the impediments thrown in the way of genius by those who ought to afford it the readiest assistance.

Mr. Fuseli, “ the wonderful the wild,” an artist who may be said to be born an age before his time, though not a native, is entitled to distinction as a painter who has added considerable lustre to the English school. His Miltonic Gallery exhibited the finest commentary of that great author. The sublimity of the description was clearly exemplified in the grandeur of the picture ; and those, who in reading had imbibed vague notions of celestial and ideal existences, beheld, in the illustration, the meaning of the poet distinctly embodied. Fuseli seems the only painter who can grasp the vast conceptions of Milton, and substantiate the assertion, that painting and poetry are the offspring of one spirit, expressed by different modes. The works of such an artist are not to be estimated by the same scale of criticism as those of men whose excellence is in mechanical execution and meretricious display ; the vigour of his conceptions disdains the auxiliaries so necessary to others ; and the boldness of his daring so absorbs the mind in astonishment, that nothing, but the circumstance he depicts, can for a moment be the object of attention. To undervalue Fuseli’s pictures for deficiency of colour, or slight inattention to drawing, is a proof that his critics look more to the mechanical



execution than to the mind that is displayed in works of that superior class. Posterity will better appreciate their value ; and the fertility of invention and flights of imagination exhibited in his illustrations of Shakspeare's *Midsummer Night's Dream*, and Milton's *Paradise Lost*, will associate his name with theirs, as being the only painter who has given form and substance to their sublimest and wildest conceptions.

The small assistance that was given to artists, in a commercial point of view, was not likely to be of much service to them in the way of improvement. An artist, who works for a print dealer or bookseller, soon feels the leaden weight of authoritative ignorance paralyzing his efforts, or interested eagerness urging him to completion, before his conceptions are moulded into form ; and he is often obliged to work rather from the ideas of others, than from the creations of his own imagination.

If speculation did not benefit the fine arts in a great degree, the Royal Academy did in a less. The encouragement given to the students was of so trifling a nature, that it was scarcely a stimulus to exertion. The academy having no gallery for pictures, held out no inducement to experienced artists to produce works of magnitude, secure of a purchaser there, if disappointed of their hopes on the public. No work could therefore be undertaken on a scale of grandeur equal to the productions of foreign masters ; contracted dimensions were



adopted from necessity, to suit the mansions of private patrons.

The patriotism and liberality of a number of exalted individuals, has at last supplied, to a great extent, the deficiencies of the Academy; and held out a prospect of reward to genius and exertion, that promises the most beneficial results. The establishment of the BRITISH INSTITUTION offered at once a school of instruction, and a temple of patronage. The same liberal spirit which prompted the formation of the Institution, induced the patrons to supply, from their own valuable collections, such examples of the best foreign schools, as were likely to promote the knowledge of those for whose encouragement and benefit it was intended: nor did their generosity stop here. Not long after the establishment, premiums were announced for the best compositions in distinct classes; and though they were not of that extravagant magnitude that some have too sanguinely looked for, yet they were sufficiently liberal for the exertions they were intended to stimulate. As the funds increase, the rewards are augmented; and already have the arts felt the beneficial influence of their fostering attention.

The loan of some of the finest specimens of the old masters to the Institution annually, has done much; but the formation of a gallery of ancient pictures will be, to the students, a constant school of instruction, in which they will find the information that no words can convey, if they modestly

and attentively endeavour to profit by the examples. The intentions of the noblemen and gentlemen who formed the British Institution were of too liberal a nature to escape long the attacks of envy and malevolence. Those who had been accustomed to the old track, and whose reputation had, in a great measure, arisen from the ignorance of the public of the real merits of works of art, were soon aware of the insignificance to which they would be reduced when knowledge became common; and, as is ever the case, the lowest arts were put into action to traduce the views of those who were so nobly endeavouring to improve the taste of the country. Happily the objects of attack were above the reach of petty assailants, and the good sense, not only of the rising artists, but of the lovers of art in general, at once manifested itself against these attacks by the most unequivocal expressions of indignation.\* But as the encouragement of English artists is the prime intention of this munificent institution, with a liberality that reflects the highest credit on them, as patrons and judges, they have commenced *an*

\* The author has no disposition to vilify a public body of men, associated for the purpose of promoting the Fine Arts; he does not therefore mean to insinuate, though it has been often so stated, that the Royal Academy had any thing to do with the publication above alluded to: he must have better proofs before he can believe it than mere surmise, or vague assertion. It is true, however, that some of the members did not altogether disapprove of the sentiments contained in "the Catalogue Raisonné."

*English Gallery of Paintings*, thus redeeming the age from the charge of cold neglect, which its indifference to the productions of native genius so justly merited.

Thus have we arrived at a period when the voice of complaint need no longer be elevated. The young artist has now a school open for his instruction, and encouragement for exertion. If, in the commencement, he indulge extravagant expectations of reward to which his performances do not prove him entitled, the blame rests with himself, or with those who have inspired such expectations. The rewards due to excellence are not to be bestowed on the early productions of inexperience, lest vanity and arrogance should take place of modesty and diffidence, and the very end of encouragement be defeated by premature liberality. Nothing is more injurious to young artists, than demanding high prices for their works at the outset; it prevents patronage, and brings disappointment.

The appearance of WILKIE formed an epoch in the history of English painting, too important to be omitted even in this cursory view of its progress. Our artists had attained an elevated situation in every department of composition, but that of comic familiar life. The works of Hogarth, however excellent, have often too much of broad caricature, and are frequently attended by circumstances of a nature too shocking to be considered of that class. The representations of cottage tenants and rustic manners, by Wheatley, Morland, and others

who exhibited general appearances, being incapable of selecting and depicting the varieties of nature, and the energies of the mind, are too vague for distinction : they are the mere representations of objects that excite attention for a moment, as resembling every day scenes among rustics, and the lower part of mankind. Wilkie, while attentive to general appearances, selects particular circumstances in which the mind is called into action, and he expresses, by distinct characters, all the varieties of disposition and feeling according to the intellect, rank, situation, and age of his actor. His pictures exhibit scenes where every character is as distinctly marked and recognized, as though gifted with the faculty of speech. Unlike the boors of Teniers and Ostade, who, with very few exceptions, wear no mark to distinguish the grave from the gay, the knavish from the simple, the better informed from the more ignorant, but are equally sots and dolts cast in one mould of intellect, with dispositions alike calculated but for one species of enjoyment, and fitted only for one mode of action, the diversity of Wilkie's characters is so strongly portrayed, that every one can readily appropriate to the performers in the piece his particular share in the action.

If Wilkie has supplied the niche of comic familiar life, another rising genius has given strong proofs of his ability to fill that of the grand historic department. The energy of mind displayed by HAYDON, in his "Judgment of Solomon;" the de-



termination he has evinced of breaking the shackles which have hitherto impeded the progress of our artists ; the defiance he has hurled against all the obstacles that would obstruct him, and the conquests he has already achieved, mark him out as the man who is to give an impulse to painting, which will be felt in an incalculable degree as he advances. Far from wishing to confine his acquired knowledge to his own purposes, he seems anxious to communicate it to all who are willing to learn ; and the progress which those pupils have made who enlisted under his banners of tuition, proves that the principles of art which he inculcates have their foundation in right thinking, and are calculated to produce a revolution in art highly to the advantage and honour of the country. That the violent shock which his writings and works have given to old prejudices and received notions, may have created many enemies, or at least opponents, to his opinions, is not to be denied : but there is nothing new in such oppositions ; they are the usual shadows that attend on all attempts to improve the manners or the morals of mankind, such as the immortal Galileo, and the excellent Barry had to combat, or to submit to for awhile, but which time eventually establishes, by the destruction of prejudice with the very light such geniuses have elicited.

Haydon commenced his career with a determination to succeed in his art : his study and application were unremitting. He saw at a very early

period the necessity of stemming the tendency of the national disposition to portrait, and of awakening a better feeling, if it were desirous of being distinguished in art. The arrival of the Elgin Marbles, as they are generally denominated, confirmed him in his determination, and few who have turned their attention to subjects connected with the arts, are ignorant of his enthusiasm with regard to them. This enthusiasm, however, did not produce his conviction of their excellence, but is the result of that conviction. How far he has profited by his study of them, let his works speak; the public has very recently pronounced an opinion on the productions of his pupils, which completely justifies his boldest predictions. Haydon has now a great character to sustain: he has given the greatest, perhaps the first, proof, that the opinions of foreign critics respecting the nation's capability of producing pictures of the highest order, were mere speculations; and it is incumbent on him to support with all his energies the character he has acquired. The fire of genius is so communicable that it inflames every kindred nature, and its influence so attractive, that it draws them to it with an irresistible force: but the fire must be kept up, if not intensely, at least with brightness, and the materials to sustain it are good sense, application, and sound judgment.

England can now boast of possessing painters in history, familiar composition, landscape and portrait, equal, if not superior to any in Europe.

For encouragement there seems to be a disposition in the public to afford every assistance to which an artist is entitled ; and it would be difficult to produce an instance where desert does not meet its reward.

G. S.

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ART. II. *An Account of the Discourses of SIR JOSHUA REYNOLDS.* By WILLIAM HAZLITT, Esq.

INTRODUCTION.

THE general merit of these Discourses is so well established, that it would be needless to enlarge on it here. The graces of the composition are such, that scholars have been led to suspect that it was the style of Burke (the first prose writer of our time) carefully subdued, and softened down to perfection ; and the taste and knowledge of the subject displayed in them are so great, that this work has been by common consent, considered as a text book on the subject of art, in our English school of painting, ever since its publication. Highly elegant and valuable as Sir Joshua's opinions are, yet they are liable (so it appears to us) to various objections ; and it becomes more important to state these objections, because, as it generally happens, the most questionable of his precepts are those which have been the most eagerly adopted, and carried into practice with the greatest success. The errors, if they are such, which we shall attempt to point out, are not casual, but systematic. There is a fine spun metaphysical theory, either not very clearly understood, or not very correctly expressed, pervading Sir Joshua's reasoning, and which appears to have led him in several of the most important points to con-

clusions either false, or only true in part.\* The rules thus laid down as general and comprehensive maxims, are in fact founded on a set of half principles, which are true only as far as they imply a negation of opposite errors, but contain in themselves the germ of other errors just as fatal: which, if strictly and literally understood, cannot be defended, and which by being taken in an equivocal sense, of course leave the student as much to seek as ever. The English school of painting is universally reproached by foreigners, with the slovenly and unfinished state in which they send their productions into the world, with their ignorance of academic rules and neglect of the subordinate details; in other words, with aiming at *effect* only in all their works of art: and though it is by no means necessary that we should adopt the defects, of the French and German painters, yet we might learn from them to correct our own. There was no occasion to encourage our constitutional indolence and impatience by positive rules, or to incorporate our vicious habits into a system. Or if our defects were to be retained, at least they ought to have tolerated only for the sake of certain collateral and characteristic excellencies out of which they might be thought to spring. Thus a certain degree of precision or regularity might be sacrificed, rather than impair that boldness, vigour, and originality of conception, in which the strength of the national genius might be supposed to lie. But the method of instruction pursued in the discourses seems calculated for neither of these objects. Without endeavouring to overcome our habitual defects, which might be corrected by proper care and study, it damps our zeal, ardour, and enthusiasm. It places a full reliance neither on art nor nature, but consists in a kind of fastidious tampering

\* This theory will be found contained in Richardson's *Essay on Painting*, and in Coypel's *Discourses to the French Academy*.



with both. Both genius and industry are put out of countenance in turns. The height of invention is made to consist in compiling from others, and the perfection of imitation in not copying from nature. We lose the substance of the art in catching at a shadow, and are taught to embrace a cloud for a goddess.

That we may not seem to prejudge the question, we shall state at once, and without farther preface the principal points in the Discourses which we deem either wrong in themselves, or liable to misconception and abuse: they are the following:

1. That genius or invention consists chiefly in borrowing the ideas of others, or in using other men's minds.
2. That the great style in painting depends on leaving out the details of particular objects.
3. That the essence of portrait consists in giving the general character, rather than the individual likeness.
4. That the essence of history consists in abstracting from individuality of character and expression as much as possible.
5. That beauty or ideal perfection consists in a central form.
6. That to imitate nature is a very inferior object in art.

All of these positions seem to require a separate consideration, which shall be given in the following articles on this subject.

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*On Genius and Originality.*

It is a leading and favourite position of the *Discourses*, that genius and invention are principally shewn in borrowing the ideas, and imitating the excellences of others. Differing entirely from those “who have undertaken to write on the art of painting, and have represented it as a kind of *inspiration*, as a *gift* bestowed upon peculiar favourites at their birth.” Sir Joshua proceeds to add, “I am on the contrary persuaded, that by imitation only,” (that is of former masters) “variety, and even originality of invention, is produced. I will go further, even genius, at least what is generally called so, is the child of imitation.” “There can be no doubt but that he who has the most materials has the greatest means of invention; and if he has not the power of using them, it must proceed from a feebleness of intellect.” “Study is the art of using other men’s minds;” it is from Raphael’s having taken so many models, that he became himself a model for all succeeding painters; always imitating, and always original.” Vol. I. p. 151, 159, 169, &c. All that Sir Joshua says on this subject, is either vague and contradictory, or has an evident bias the wrong way. That genius either consists in, or is in any proportion to the knowledge of what others have done in any branch of art or science, is a paradox which hardly admits a serious refutation. The answer is indeed so obvious, and

so undeniable, that one is almost ashamed to give it. As it happens in all such cases, an advantage is taken of the old-fashioned simplicity of truth to triumph over it. It is another of Sir Joshua's theoretical opinions, often repeated, and almost as often retracted in his Lectures, that there is no such thing as genius in the first formation of the human mind : that is not the question here, though perhaps we may recur to it. But, however, a man may come by the faculty which we call *genius*, whether it is the effect of habit and circumstances, or the gift of nature, yet there can be no doubt that what is meant by the term, is a power of original observation and invention ; to take it otherwise is a solecism in language, and a misnomer in art. A work demonstrates genius exactly as it contains what is to be found no where else, or in proportion to what we add to the ideas of others from our own stores, and not to what we receive from them. It may contain also what is to be found in other works ; but it is not that which stamps it with the character of genius. The contrary view of the question can only tend to deter those who have genius from using it, and to make those who are without genius, think they have it. It is attempting to excite the mind to the highest efforts of intellectual excellencies, by denying the chief ground work of all intellectual distinction. It is from the same general spirit of distrust of the existence or power of genius, that Sir Joshua exclaims with confidence and triumph, "there is one precept, however, in which I shall only be

opposed by the vain, the ignorant, and the idle ; I am not afraid that I shall repeat it too often—you MUST HAVE NO DEPENDANCE ON YOUR OWN GENIUS. If you have great talents, industry will improve them ; if you have but moderate abilities, it will supply their deficiency. Nothing is denied to well directed labour ; nothing can be obtained without it. Not to enter into metaphysical discussions on the nature and essence of genius, I will venture to assert, that assiduity, unabated by difficulty, and a disposition eagerly directed to the object of its pursuit, will produce effects similar to those which some call the *result of natural powers*," p. 43, 44. Yet so little influence had the metaphysical theory which he wished to hold *in terrorem* over the young enthusiast, on Sir Joshua's habitual unreflecting good sense, that he afterwards, in speaking of the attainments of Carlo Maratti, which, as well as those of Raphael, he attributes to his imitation of others, says, " It is true there is nothing very captivating in Carlo Maratti, but this proceeded from a want which cannot be completely supplied, that is, *want of strength of parts*. If this, certainly men are not equal ; and a man can bring home wares only in proportion to the capital with which he goes to market. Carlo, by diligence, made the most of what he had ; but there was undoubtedly a heaviness about him, which extended itself uniformly to his invention, expression, his drawing, colouring, and the general effect of his pictures. The truth is, he never equalled any of his patterns in any one



thing, and he added little of his own," p. 172. Poor Carlo, it seems, then, was excluded from the benefit of the sweeping clause in this general charter of dulness, by which all men are declared to be equal in natural powers, and to owe their superiority only to superior industry. What is here said of Carlo Maratti, is, however, an exact description of the fate of all those, who, without any genius of their own, pretend to avail themselves of the genius of others. Sir Joshua attempts to confound genius and the want of it together, by shewing, that some men of great genius have not disdained to borrow largely from their predecessors, while others who affected to be entirely original, have really invented little of their own. This is from the purpose. If Raphael, for instance, had only copied his figure of St. Paul from Masaccio, or his groupe, in the sacrifice of Lystra, from the ancient bas-relief, without adding other figures of equal force and beauty, he would have been considered as a mere plagiarist. As it is, the pictures here referred to, would undoubtedly have displayed more genius, that is, more originality, if those figures had also been his own invention, nay, Sir Joshua himself, in giving the preference of genius to Michael Angelo, does it on this very ground, that "Michael Angelo's works seem to proceed from his own mind entirely, and that mind so rich and abundant, that he never needed, or seemed to disdain to look abroad for foreign help," whereas "Raffaello's materials are

generally borrowed, though the noble structure is his own." On the justice of this last statement we shall remark presently. Perhaps Reynolds's general account of the insignificance of genius, and the all-sufficiency of the merits of others, may be looked upon as an indirect apology for the gradual progress of his own mind, in selecting and appropriating the beauties of the great artists who went before him; he appears anxious to describe and dignify the process from which he himself derived such felicitous results, but which, as a general system of instruction, can only produce mediocrity and imbecility. It is a lesson which a well bred drawing master might with great propriety repeat by rote to his fashionable pupils, but which a learned professor, whose object was to lead the aspiring mind to the height of fame, ought not to have offered to the youth of a nation. "You must have no dependance on your own genius," is, according to Sir Joshua, the universal foundation of all high endeavours, the beginning of all true wisdom, and the end of all true art. Would Sir Joshua have given this advice to Michael Angelo, or to Raffaele, or to Coreggio? or would he have given it to Rembrandt, or Rubens, or Vandyke, or Claude Lorraine, or to our own Hogarth? Would it have been followed, or what would have been the consequence if it had?—That we should never have heard of any of these personages, or only heard of them as instances to prove that nothing great can be done without genius and originality.

We are at a loss to conceive where, upon the principle here stated, Hogarth could have found the principles of his *Marriage à la Mode*? or Rembrandt his *Three Trees*? or Claude Lorraine his *Enchanted Castle*, with that one simple figure in the fore-ground,

“Sole sitting by the shores of old romance?”

or from what, but an eye always intent on nature, and brooding over “beauty rendered still more beautiful,” by the exquisite feeling with which it was contemplated, borrow his verdant landscape and his azure skies, the bare sight of which wafts the imagination to Arcadian scenes, “thrice happy fields, and groves, and flowery vales,” breathing perpetual youth and freshness? If Claude had gone out to study on the banks of the Tyber with Sir Joshua’s first precept in his mouth, “individual nature produces little beauty,” and had returned poring over the second, which is like unto it, “You must have no dependance on your own genius,” the world would have lost one perfect painter.\* Rubens would have shared the same fate, with all his train of fluttering Cupids, warriors, and prancing steeds, panthers, and piping

\* This painter’s book of studies from nature, commonly called *Liber Veritatis*, disproves the truth of Sir Joshua’s assumption, that his landscapes are mere general compositions, for the finished pictures are merely fac-similes of the original sketches; and what is added to them in point of regularity (if this addition was any advantage) was at least the result of his own genius.

bacchanals, nymphs, fawns, and satyrs, if he had not been reserved for "the tender mercies" of the modern French critics, David and his pupils, who think that the Luxembourg Gallery ought to be destroyed, to make room for their own execrable performances, or we should never have seen that fine landscape of his in the Louvre, with a rainbow on one side, the whole face of nature refreshed after the shower, and some shepherds under a group of trees, piping to their heedless flocks; if instead of painting what he saw, and what he felt to be fine, he had set himself to solve the learned riddle proposed by Sir Joshua, whether *accidents in nature* should be introduced in landscape, since Claude has rejected them. It is well that genius gets the start of criticism; for if these two great landscape painters, not being privileged to consult their own taste and inclinations, had been compelled to wait till the rules of criticism had decided the preference between their different styles, instead of having both, we should have had neither. The folly of all such comparisons consists in supposing that we are reduced to a single alternative in our choice of excellence, and the true answer to the question, "Which do you like best, Rubens's landscapes or Claude's?" is the one which was given on another occasion—Both. If it be asked which of the two an artist should imitate? the answer is, the one he is likely to imitate best. As to Rembrandt, he would not have stood the least chance with this new theory of art. But the warning sounds, "you



must have no dependance on your own genius," never reached him in the little study, where he watched the dim shadows cast by his dying embers, on the wall, or at other times, saw the clouds driven before the storm, or the blaze of noonday brightness bursting through his casement on the mysterious gloom which surrounded him. What a pity that his old master could not have received a friendly hint from Sir Joshua, that getting rid of his vulgar musty prejudices, he might have set out betimes for the regions of *vertù*, have scaled the ladder of taste, have measured the antique, lost himself in the Vatican; and after "wandering through dry places, seeking he knew not what, and finding nothing," have returned home as great a critic and painter as many others have done! Of Titian, Vandyke, or Coreggio, we shall say nothing here, as we have said so much in another place.

A theory, then, by which these great artists could have been lost to themselves, and to the art, and which explains away the two chief supports and sources of all art, *nature* and *genius*, into an unintelligible jargon of words, cannot be intrinsically true. The principles thus laid down, may be very proper to conduct the machinery of a Royal Academy, or to precede the distribution of prizes to the students, or to be the topics of assent and congratulation among the members themselves at their annual exhibition dinner; but they are so far from being calculated to foster genius, or direct its course, that they can only blight or mislead it

wherever it exists, and lose more men of talents to this nation, by the dissemination of false principles, than have been already lost to it by the want of any.

But it may be said, that though the perfection of portrait or landscape may be derived from the immediate study of nature, yet higher subjects are not to be found in it ; that there we must raise our imaginations by referring to artificial models ; and that Raphael was compelled to go to Michael Angelo and the antique. Not to insist that Michael Angelo himself, according to Sir Joshua's account, formed an exception to this rule, it has been well observed in this statement, that what Raphael borrowed was to conceal or supply his natural deficiencies ; what he excelled in was his own. Raphael never had the grandeur of form of Michael Angelo, nor the correctness of form of the antique. His expression was perfectly different from both, and perhaps better than either : certainly better than what we have seen in Michael Angelo in the prints from him, compared with those from Raphael in the Vatican. In Raphael's faces, particularly his women, the expression is superior to the form ; in the antique statues the form is evidently the principal thing. The interest which they excite is in a manner external ; it depends on a certain grave and lightness of appearance, joined with exquisite symmetry and refined susceptibility to voluptuous emotions, but there is no pathos ; or if there is, it is the pathos of present and physical distress, rather than of sentiment. There is not

that deep internal interest which there is in Raphael, which broods over the suggestions of the head with love and fear, till the tears seem ready to gush out, but that they are checked by the deeper sentiments of hope and faith. What has been remarked of Leonardo da Vinci, is still more true of Raphael, that there is an angelic sweetness and tenderness in his faces peculiarly adapted to his subjects, in which natural frailty and passion are purified by the sanctity of religion : they answer exactly to Milton's description of the " human face divine." The ancient statues are finer objects for the eye to contemplate : they represent a more perfect race of physical beings ; but we have no sympathy with them. In Raphael all our natural sensibilities are raised and refined by pointing mysteriously to the interests of another world. The same intensity of passion appears also to distinguish Raphael from Michael Angelo. Michael Angelo's forms are grander, but they are not so full of expression ; Raphael's, however ordinary in themselves, are full of expression, even to overflowing ; every nerve and muscle is impregnated with feeling, or bursting with meaning : in Michael Angelo, on the contrary, the powers of mind and body appear superior to any event that can happen to them ; the capacity of thought and feeling is never full, never tasked, or strained to the utmost that it will bear : all is in a lofty repose and solitary grandeur, which no human interests can shake or disturb. It has been said, that Michael Angelo painted *man*, and Raphael *men* ; that the one was

an epic, the other a dramatic painter. But the distinction we have made is perhaps truer and more intelligible ; viz. that the former gave greater dignity of form, and the latter greater force and refinement of expression. Michael Angelo borrowed his style from sculpture, which represented, in general, only single figures, (with subordinate accompaniments,) and had not to express the conflicting actions and passions of a multitude of persons. He is much more picturesque than Raphael. The whole figure of his Jeremiah droops and hangs down like a majestic tree surcharged with showers. His drawing of the human figure has all the characteristic freedom and boldness of Titian's landscapes.\*

To return to Sir Joshua. He has given one very strange proof that there is no such thing as genius, namely, that " the degree of excellence which proclaims genius, is different in different times and places." If Sir Joshua had aimed at a confutation of himself, he could not have done it more effectually ; for what is it that makes the difference but that which originates in a man's self, i. e. is first done by him is genius ; and when it is no longer original, but borrowed from former examples, it ceases to be genius, since no one can

\* Sir Joshua considers it as a great disadvantage to Raphael, in studying from the antique, that he had not the facilities afforded by modern prints, but was forced to seek out, and copy them one by one, with great care. We should be disposed to reverse this conclusion.



establish this claim by following the steps of others, but by going before them. The test of genius may be different, but the thing itself is the same, a power at all times to do, or to invent what has not before been done or invented. It is plain from the passage above cited what influenced Sir Joshua's mind in his views on this subject. He quarrelled with genius from being annoyed with premature pretensions to it. He was apprehensive that if genius were allowed to stand for any thing, industry would go for nothing in the minds of "the vain, the ignorant, and the idle." But as genius will do little without labour in an art so mechanical as painting, so labour will do still less without genius. Indeed, wherever there is true genius, there will be true labour, that is, the exertion of that genius in the field most proper for it. Sir Joshua, from his unwillingness to admit one extreme, has fallen into the other, and has mistaken the detection of an error for a demonstration of the truth. "The human understanding," says Luther, "resembles a drunken clown on horseback; if you set it upon one side, it tumbles over on the other."

*[To be continued in our next.]*

ART. III. *On M. Visconti's Error relative to the Action of the ILISSUS in the Elgin Collection.* By B. R. HAYDON, Esq.

[The Editor has not had a print of the Ilissus etched or engraved, as an illustration of this paper, because a small or slight sketch would not adequately explain the principles of this figure. The reader is therefore referred to the original at the British Museum, or to any cast.]

*To the Editor of ANNALS of the FINE ARTS.*

MR. EDITOR,

ALTHOUGH Visconti's account of the Elgin Marbles is, upon the whole, the best that has appeared, except "Quatremere de Quincy's Letters to Canova at Rome," and exhibits the greatest learning and the deepest research, yet it proves remarkably how little learning and research into the customs and habits of antiquity, assist a man in ascertaining the great principles of nature, as exemplified in the finest productions of art, or in qualifying him to perceive them when they have been ascertained, and put forth by great artists themselves. It will be easy to prove this to the satisfaction of your readers; and I will begin at once to make a quotation from Visconti's work as an exemplification. At page 27, in describing the Ilissus, Visconti says, "No. 4, La quatrième figure de ce fronton, celle qui occupoit l'angle à gauche, est, à mon avis, la plus admirable de la collection. Je pense

qu'elle représente l'Ilissus, le dieu de la petite rivière qui baigne la plaine d'Athènes du côté du midi. Comme le sujet de la composition est la dispute pour la possession de la terre Attique, le fleuve qui l'arrose n'est point étranger au sujet. C'est ainsi que l'Alphée et le Cladéus, fleuves de l'Elide, remplissoient les angles du tympan principal du temple d'Olympie. Ce personnage demicouché semble, par un *mouvement subit, se lever avec impetuosité, saisi de joie* à la nouvelle agréable de la victoire de Minerve. *L'attitude instantanée* que ce mouvement lui donne est une des plus hardies et des plus difficiles à saisir que l'on puisse imaginer. Il est représenté dans le moment où tout le poids de son corps va se porter sur la main et le bras gauches fortement appuyés contre la terre, sur laquelle il appuie également son pied droit. Ce mouvement fait paroître la figure *animée*: elle semble avoir une vie que nous ne retrouvons que dans fort peu d'ouvrages de l'art."

It appears to me, that the most casual observer must see, at the most casual glance, that the figure of the Ilissus is a figure in the *most complete repose*, and that there is not the slightest symptom of the consequences of sudden action, or impetuosity of movement upon the skin from the internal actions of the muscles, as if the figure was getting up; or, above all, any indications of its being "saisi de joie."

If there ever was a figure in art that exhibited a perfect specimen of intense repose without any of

the consequences on the body of excitement or action, it is the Ilissus. He rests on one bent thigh and leg, and left arm ; the whole of the left side is stretched, the left pectoral muscle is narrowed, the nipple is pulled out of its shape, the ribs bulge, and the bowels protruding upon the abdominal muscles, weigh the whole belly down with ponderous gravitation. The RECTUS-MUSCLE of the abdomen is regularly divided by slips of tendon which brace down the muscle, and produce upon the skin of the naked figure those beautiful markings between the navel and the bottom of the breast ; and so enamoured were the artists of the time of Alexander and the Roman emperors of these markings, that they scarcely ever suffered them to be pulled or doubled out of shape, in whatever position they put the figure ; though nature in many of her positions does double them up or pull them straight ; thus violating one of the great principles of nature, namely, “ that the form of a part depends upon its action or repose.” But observe the discrimination and the truth of feeling in the divine artist, as shewn in this divine fragment. The distance between the left side of the hip bone and the top of the shoulder being greater from the stretched position, than is the ordinary distance when a man stands upright, of course it follows that all the muscles on that side of the body must be stretched also ; and the part of the RECTUS-MUSCLE on the left side of the navel by this encrease of distance is so stretched, that the tendinous divi-



sions which cut it at right angles, are pulled entirely flat, and there is no appearance of any divisions at all : whereas on the left side of the body the distance between the hip bone and the shoulder being diminished by the stretching of the other side, and yet the quantity of muscle and skin being the same, while the space to contain them is thus rendered less, they of course double up, and thus the portion of the RECTUS-MUSCLE on the right side of the navel in the Ilissus is doubled up. On one side (the left) the tendinous divisions are totally lost by the great stretching of the muscle, and on the other side (the right) by the great doubling.

Now the slightest degree of action would have restored these tendinous divisions ; for the portions of muscle contained between them when at all excited, exhibit prominently on the skin, where they end and where they begin, that is, where they are prevented from swelling by the bracing down of these tendinous divisions upon the abdomen ; and when not in action, they yield like every other soft matter, to the influence of extension or gravitation, and are lost by being stretched, weighed down, or doubled up.

The thighs and legs of this figure exhibit the same consequences of repose. The left thigh and knee, on which he rests, have been bent, but the bending is over, and the tendons of the FLEXOR-MUSCLES are shrunk in, and are lost in the fleshy mass of the inert thigh, which buries all muscular rigidity ; whereas in the right leg and thigh of the

Theseus, the tendons of the FLEXOR-MUSCLES are quite visible, because the limb is still in the action of being bent.\* The right leg and thigh of the Iliissus are up, and bent too; but the action of bending is over; they rest on the foot, and hang from the hip-bone, consequently the knee-joint is in perfect repose: the thigh and leg swing on these two points, the thigh bone being supported by the leg bone and the ilium, and pulled a little behind by the gluteus muscle. The ABDUCTOR and FLEXOR-MUSCLES have nothing to do, and they hang as they would in nature, in one mass of motionless flesh, which has the appearance as if it would, on the least touch of the finger, roll backward and forward, till it would cease from mere want of impulsion; as we sometimes see a gate do in a park, which we open and pass through, and leave to swing behind us.

Was the figure actuated by a sudden disposition to move, was it attempting to get up with impetuosity, or, moreover, was it "*saisi de joie*," the muscles of the thigh and abdomen would contract strongly, the skin would tighten, the tendons be visible, and the whole figure lose all appearance of that soft undulating massiveness so characteristic of the total cessation of all effort.

And is it not astonishing, that Quatremere de Quincy, page 114, of his Letters to Canova on the

\* As a remarkable proof of the knowledge of the Greeks in anatomy, one of the abductor-muscles in the inside of the thigh, which is scarcely ever seen but in this particular action of the Theseus, is delicately hinted at, at its insertion.

Elgin Marbles, which do him so much honour, and in which he has shewn so much sound feeling as to the principles of these divine marbles, should give also such an evident proof that he mistook the intention of the Ilissus? Of this very figure of Ilissus, he says, "On croit que l'Ilyssus va se lever ; on croit qu'il se lève ; on s'étonne qu'il soit encore là."

Without meaning to under-rate in the slightest degree the value of antiquarian knowledge, or the general power of capacity required to be a great antiquary, with the greatest respect for Visconti's and Quatremere de Quincy's deep learning and research, it is extraordinary, I must be allowed to say, that they should have been so deceived regarding the common principles of nature ; but such is the predominating influence of literature, that a man deeply versed in the language, customs, and history of ancient nations, is supposed to be an adequate judge on whatever he chooses to decide. From this erroneous judgment of Visconti and Quatremere de Quincy, it certainly would appear that they never had studied the naked figure in their lives ; and if they never have done so, they certainly had no right to come to such decisive conclusions ; had any of us, as artists, presumed to have given our opinions conclusively, on a disputed passage in a Greek author, though we had pored deeply over the author, yet if we had never learned Greek, what ought we to have expected as to the result of our opinions ?

Visconti is a name that stands very high indeed,

and deservedly so, as an ancient critic ; perhaps he was as adequate as any man to conjecture from inscriptions or coins, or from all the data upon which learned antiquaries generally deduce, as to the *period* of works of art, but such knowledge goes very little way to assist a man in comprehending the principles of the beauties of nature, or the refinements of style in the highest efforts of sculpture or of painting. To enable a man to come to sound conclusions on such points, he must draw and dissect, and study perspective, and paint pictures, or make statues, and endeavour to identify, by the representations of natural objects, the visions of his own imagination ; then, and then only, will he be adequate to decide with certainty on the action or repose of antique fragments ; how the head turned from what remains of the neck ; how the hands bent from what remains of the arms ; whether the feet were extended, or the legs in repose, from what remains of the leg and thigh.

“ Quatremere de Quincy’s Letters to Canova ” on the Elgin marbles is a most delightful work, and displays greater feeling for their beauties than Visconti’s ; but how he could be so led astray about the Ilissus is quite astonishing, unless his mind had been previously prejudiced by reading Visconti’s opinion.

The intentions of Visconti, and the time when he wrote about the Elgin marbles, contributed greatly to make their excellencies known on the Continent ; and it would be painful indeed, if



it be supposed that I have not spoken of him with sufficient respect, or that I would not bow to him with submission in matters of learning, where my knowledge is so insignificant. Visconti erred only where it could not be supposed he could decide, because his mind appears not to have been adequately stored with materials for such decisions ; and such a man as Visconti having been thus proved erroneous, in attempting to criticize the actions or repose of a human figure, should teach all French antiquaries to give their opinion on such points with more deference to the judgment of artists, where artists are certainly, *at least* as well qualified to judge as themselves.

It may be asked me, as usual, why I write my sentiments on art? to which I answer without hesitation, that being a young man, I have never been able to get any person to believe me when I talked to them on such matters. When principles are laid down in writing they stand before the world's eye, and can only be refuted or destroyed by opposite principles, written with more truth or equal power. By writing your notions on art, you get rid at once of all the petty subterfuges made use of by a certain class in society to destroy the effect of unwelcome truth. By writing, you weaken at once the silent sneer of conscious ignorance, that conceals his own want of knowledge, and spreads an icy doubt over the unanswerable conclusions of his adversary ; by writing, you negative the solemn nod of self-importance, which receives your con-

clusions as if you only explained the previous convictions of his own understanding! By writing, you paralyze the pale-faced doubter, who unable even to bring forth a single argument in support of his objections, yet contrives to throw a mysterious apprehension into the minds of the auditors, that he sees deeper than yourself. Had I stated what I have now written about the Ilissus to Visconti in the midst of a company of French antiquaries, attended by their friends, can any one be weak enough to suppose that I should have convinced them that HE was wrong, and that I was right? Had I uttered my sentiments with the fury of Demosthenes and the knowledge of Phidias, a few shakes from their learned heads, or even a condescending smile of admission to the truth of my assertions, would have dismissed their eager listeners with pity and contempt for my unripened presumption.

The reasons I here lay down for my admiration of the Ilissus, passed through my mind within five minutes after I had first seen that divine fragment, eleven years ago: and what Canova asserted of the probable influence of the Elgin marbles upon the future art of the world, I had previously stated eight years before. At the time of my introduction to Canova by my kind friend Mr. Hamilton, and the moment after he had uttered these sentiments, I appealed to Mr. Hamilton if these had not been always my own, which he confirmed: It was my lot directly on seeing the Elgin marbles

“ to feel the future in the instant ;” but who then believed me ? and what was the reception of the principles I laid down ? Why, many a squeeze by the hand, as if to support me under my infirmities, and many a smile in my face, in mercy at my delusion. “ You are a young man,” was often said, “ and your enthusiasm is all very proper.” Because the minds of those who thus talked to me were unfurnished with materials ; because they could come to no conclusions on which to be enthusiastic, they imagined that my mind was equally unfurnished, and, as they saw no cause on which to be enthusiastic themselves, they concluded that my enthusiasm was the dream of a distempered imagination, or the immature fancy of thoughtless inexperience ; whereas my enthusiasm was then, is now, and ever will be hereafter, the *consequence* of my conviction, and *never* the *cause* of it.

I have lived to see the triumph and the glory of these divine productions ! I have lived to see them purchased by an English Parliament, and contributed by my efforts towards influencing their purchase ! I have lived to see England visited by illustrious foreigners to study their principles, after having studied them myself, night after night, when they were heaped together under a damp and dusty penthouse ! I have lived to be the first to send a cast from them to Rome, the sacred monument of Michael Angelo's and Raffaele's genius ! I have lived to introduce them into Russia, and to see them hailed with enthusiasm on the banks of the

Neva as well as the Tiber ! I have lived to see the nobility and the people of my own country, crowd to look at and study the expressions of Raffaele, and the grace of the Elgin marbles ; all feeling for which they were totally denied ! and I shall yet live to see the triumph of English art, and the fame and glory of English artists !

Oh the glory of a great scheme ! What are the troubles, the pangs, the broken affections, the lacerating separations, the oppressions, the wants, the diseases, the calumnies of life, in comparison with the endless rapture of perpetual thinking, to realize a grand conception ? futile and faint.

England has ever had to fight her way through the contempt of foreign nations to greatness in every thing where accidental, and not natural causes, have obstructed her advance as rapidly as the continental nations. Through contempt and sneers she has forced the world to acknowledge her capability of producing great soldiers, and the time is coming when Europe will acknowledge she can produce great painters too.

B. R. H.

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ART. IV. *Anecdotes of* MICHELAGNOLO-BUONARROTI.

THIS great man from his infancy shewed a strong inclination for painting, and made so rapid a progress in it, that he is said to have been able at the age of fourteen to correct the drawings of his master Domenico Ghirlandaio. When he was an



old man, one of these drawings being shewn to him, he modestly said. "In my youth I was a better artist than I am now."

His quickness of eye was wonderful. He used to say that a sculptor should carry his compass in his eye. "The hands indeed," said he, "do the work, but the eye judges."

Of this power of eye he was so certain, that having once ordered a block of marble to be brought to him, he told the stone-cutter to cut away some particular parts of the marble, and to polish others. Very soon an exquisitely fine figure starts out from the block. The stone-cutter, surprised, beheld it with admiration. "Well, my friend," says Michelagnolo, "what do you think of it now?" "I hardly know what to think of it," answered the astonished mechanic; "it is a very fine figure to be sure; I have infinite obligations to you, Sir, for thus making me discover in myself a talent which I never knew I possessed."

Michelagnolo, full of the great and sublime ideas of his art, lived very much alone, and never suffered a day to pass without handling his chisel or his pencil. When some person reproached him with living so melancholy and so solitary a life, he said, "Art is a jealous thing; it requires the whole and entire man."

Michel was in love with the celebrated Marchioness of Pescara, yet he never suffered his pleasures to interfere with his more serious pursuits.

On being asked, why he did not marry? as he might then have children, to whom he might leave his great works in art, he said, "My art is my wife, and gives me all the trouble that a married life could do. My works will be my children. Who would ever hear of Ghiberti, if he had not made the gates of the Baptistery of St. John? His children have dissipated his fortune; his gates remain."

On being asked one day what he thought of Ghiberti's gates? "they are so beautiful," replied he, "that they might serve as the gates of Paradise."

He went one day with Vasari to see Titian at work at the Palace of the Belvedere at Rome, who had then his picture of Danaë on his easel. When they returned, M. Agnolo said to Vasari, "I much approve of Titian's colouring, and his manner of work: but what a pity it is, that in the Venetian school *they do not learn to draw correctly*, and that they have not a better taste of study! If Titian's talents had been seconded *by a knowledge of art and of drawing*, it would have been impossible for any one to have done more or better. He possesses a great share of genius, and a grand and lively manner; *but nothing is more certain than this, that the painter who is not profound in drawing, and has not very diligently studied the chosen works of the ancients and of the moderns, can never do any thing well of himself, nor make a proper use of what he does after nature*; because

he cannot apply to it that grace, that perfection of art, which is not found in the common order of nature, where we generally see some parts which are not beautiful."

Michelagnolo said one day to his biographer Giorgio Vasari, " Giorgio, thank God that Duke Cosmo has reared thee to be the servant of his whims, his architect and painter ; whilst many of those whose lives thou hast witten, are doomed to pine in obscurity for want of similar opportunities."

Being one day asked, whether the copy of the *Laocoön*, by Baccio Bandinelli, was equal to the original, coolly replied, " He who submits to follow is not made to go before." He said too on a similar occasion, " The man who cannot do well from himself, can never make a good use of what others have done before him. He used to say, " That oil painting was an art fit for women only, or for the rich and idle ;" yet he acknowledged that Titian was the only painter.

On being advised by some of his friends to take notice of the insolence of some obscure artist who wished to attract notice by declaring himself his rival, he magnanimously replied, " He who contests with the mean, gains no victory over any one."

Being once told of an artist who painted with his fingers, " Why does not the blockhead make use of his pencils ?" was his reply.

When this great artist first saw the Pantheon at Rome, " I will erect such a building," said he, " but I will hang it up in the air." With what

truth he spoke this, the cupola of St. Peter's will evince, but which, unhappily for him, was not executed while he was living, and to which his original design was to append a magnificent portico.

Michelagnolo is said to have been so consummate a master of the art of sculpture, that he could make a whole length statue without setting his points, like all other statuaries. Vigeneres thus prefaces his account of Michelagnolo's very forcible and active manner of working in marble. "That sculpture is a more difficult and dangerous art than painting appears, among other reasons, by the busts of Michelagnolo, the most accomplished of all the moderns, both in the one and in the other; for though he excelled in both equally, and though he equally divided his time among them, he has for one statue of marble made a hundred figures in painting, and well coloured them, as may be seen in the Last Judgment of the chapel of Sextus, at Rome, where St. Peter, and the Prophets that are in the cieling, larger than the life, are more esteemed by the good masters in art than the Judgment itself, which is without relief. The marble besides gives more trouble (than clay or wood, and such sort of tender matters, and more easy to work,) because of its mass, that weighs several pounds, and the point of the tool that must be sharpened incessantly at the forge: also the artifice and the dexterity there is in knowing the grain of the marble, and in what direction it should be taken. In this respect, I have seen



this divine old man, at the age of sixty, chip off more scales from a hard piece of marble in less than a quarter of an hour, than three young stone-cutters could do in three or four hours; a thing impossible to be conceived, unless by one who had seen it. He worked with so much fury and impetuosity, that I really thought he would have broken the block of marble to pieces; knocking off at one stroke great pieces of marble of three or four fingers thick, so near the points he had fixed, that if he had passed ever so little over them, he would have been in danger of ruining his work, because that cannot be replaced in stone, as it may in stucco and in clay.”\*

The objections that some persons have made to Michel Agnolo's anxiety to do better than well in his art, seem to have nearly the same weight as those which a casuist might make to the aspirations of a virtuous man, after a greater degree of virtue. A great artist, no more than a man of great virtue, is ever satisfied with the degree of merit which he possesses. He is always the last to be pleased with himself, as knowing how much farther he both could and ought to proceed. It is to the wish of producing something superior to the good, that we are indebted for the excellent of every kind. Were cold and pedantic critics to prescribe to men of genius, “So far shall ye go and no farther,” and were it possible that men of

\* “La description de Philostrate de quelques Statues Antiques dans les images des Dieux, fait par artistes Grecs, mis en François par Blaise de Vigeneres.” Paris, folio, 1625.

genius could comply with their rules, we should soon become ancient Egyptians in art, and modern Chinese in politics. Every source of invention and of novelty would be stopped up ; the cupola of St. Peter's, and " the spirit of the laws" of Montesquieu, would not have existed. One of the greatest tests, perhaps, of Michelagnolo's excellence in his art is, that Raffaello himself deigned to copy him ; and that on seeing the pictures in the chapel of Sextus, by Michelagnolo, he changed his style. Quintilian, in describing the Discobolos of Myron, appears with great truth and exactness to characterize the works of Michelagnolo : " Quid tam distortum et elaboratum quem est ille Discobolos Myronis ? Si quis tamen ut parum rectum improbet opus, nonne ab intellectu artis abfuerit in quâ vel præcipuè laudabilis est illa ipsa novitas ac difficultas ? Quam quidem gratiam et delectationem adferunt figuræ quæque in sensibus quæque in verbis sunt. Mutant enim aliquid à recto atque hanc præ se virtutem ferunt, quòd à consuetudine vulgari recedunt," lib. ii. c. 14.

This great artist was extremely disinterested. For his immortal design of the church of St. Peter, at Rome, he received only twenty-five Roman crowns ; and it was finished in a fortnight. San Gallo had been many years about his wretched models, and had received four thousand crowns for them. This being told Michelagnolo, " I work," said he, " for God, and desire no other recompense." His disinterestedness, however, did not make him neglect the honour of his art, which

he would not sacrifice even to his friends. Signor Doni, one of his most intimate friends, desired to have a picture painted by him. M. Agnolo painted a picture for him, and sent it to him, with a receipt for seventy crowns. Doni returned him word, that he thought forty crowns were sufficient for the picture. The painter gave him to understand, that he now asked one hundred crowns. Doni informed him, that he would now give him the seventy crowns. Michelagnolo sent him for answer, that he must either return him the picture, or send him one hundred and forty crowns. Doni kept the picture, and paid the money.

While he was employed by Pope Julius the Second on his Mausoleum, he had twice requested to see his Holiness without success. He told the chamberlain on the second refusal, "When his Holiness asks to see me, tell him that I am not to be met with." Soon afterwards he set out for Florence; the Pope despatched messenger after messenger to him; and at the last he returned to Rome, when Julius very readily forgave him, and would never permit any of his enemies or detractors to say any thing against him in his presence.

Some of his rivals, wishing to put him upon an undertaking for which they thought him ill qualified, recommended it to Julius the Second to engage him to paint the Sistine Chapel. This he effected with such success, that it was no less the envy of his contemporaries than it is the admiration of the present times; and the great style in which it is painted struck Raffaele so forcibly, that he

changed his manner of painting, and formed himself upon this grand and sublime model of art. When it was finished, the Pope, unconscious perhaps of the native dignity of simplicity, told him, that the chapel appeared cold and mean, and that there wanted some brilliancy of colouring, and some gilding to be added to it. "Holy Father," replied the artist, "formerly, men did not dress as they do now, in gold and silver : those personages whom I have represented in my pictures in the chapel were not persons of wealth, but saints, who despised pomp and riches."

Under the papacy of Julius the Third, the faction of his rival San Gallo gave him some trouble respecting the building of St. Peter's, and went so far as to prevail upon that Pope to appoint a committee to examine the fabric. Julius told him, that a particular part of the church was dark. "Who told you that, Holy Father?" replied the artist. "I did," said Cardinal Marcello. "Your eminence should consider, then," said M. Agnolo, "that besides the window there is at present, I intend to have three more on the ceiling of the church." "You did not tell us so," replied the Cardinal. "No, indeed I did not, Sir," answered the artist : "I am not obliged to do it; and I would never consent to be obliged to tell your Eminence, or any person whatsoever, any thing concerning it. Your business is to take care that money is plenty at Rome; that there are no thieves there; to let me alone; and to permit me to go on with my plan as I please."



M. Agnolo worked by night at his sculpture with a hat on his head, and a candle in it; this saved his eyes, and threw the light properly upon the figure. He never desired to shew a work of his to any one until it was finished. On Vasari's coming in one evening to him to see an unfinished figure, M. Agnolo put out the candle, as if by accident, and Vasari lost his errand.

This great artist was extremely frugal, temperate, and laborious, and so persevering in his work, that he used occasionally at night to throw himself upon his bed without taking off his clothes. To young men of talents and of diligence he was extremely attentive; and while he was superintending the construction of the church of St. Peter, at Rome, in a very advanced period of his life, he would, sitting on his mule, correct their drawings. To his servants and inferiors he was very kind: to one of them who had long waited on him with assiduity, and who was taken dangerously ill, as soon as he had been enabled to do something for him, he said, "Alas! poor fellow, how hard it is! you die now, when I am able to give you something."

He possessed in a peculiar manner that enthusiasm of his art, without which nothing great can ever be produced. He said, that painting should be practised only by gentlemen, and would not receive as pupils any young persons who were not nobly born, or had been liberally educated.

M. Agnolo was a painter, a sculptor, and an architect, and in each of these arts aimed always at the grand and the sublime. He had a design

of executing a colossal statue of Neptune in the marble quarries of Massa Carara, that should front the Mediterranean sea, and be seen from the vessels that were passing at a great distance.

Dante was the favourite poet of M. Agnolo, and he appears to have transfused into his works many of that writer's magnificent and sublime images. M. Agnolo himself wrote verses very well. When some person put the following lines upon his celebrated figure of Night reclining upon the tomb of one of the family of Medicis, in the chapel at Florence, that bears the name of that illustrious family,

*La Notte, che tu vedi in sè dolci atti  
Dormir, fu da un Angelo scolpita  
In questo sasso, e benchè dorme, ha vita.  
Desta la, se no'l credi, e parleratti.\**

Michelagnolo the next evening replied in the following lines :

*Grato mi è il sonno, e più l'esser di sasso,  
Mentre ch' il danno, et la vergogna dura.  
Non veder, non sentir m'è grand ventura,  
Però non mi destar. Deh ! parla basso.†*

Michelagnolo's seal represented three rings,

\* NIGHT's marble figure, stranger, which you see  
Recline with so much grace and majesty,  
No mortal's feeble art will deign to own,  
But boasts an Angel's hand divine alone :  
Death's awful semblance though she counterfeits,  
Her pulse still quivers, and her heart still beats.  
Doubt'st thou this, stranger ? Then with accents meek,  
Accost the sleeping maid, and straight she'll speak.

SEWARD.

† To me how pleasant is this death-like sleep,  
And dull cold marble's senseless state to keep !

inclosed one within the other, as expressive of the union which he had made in his mind of the three different arts of painting, sculpture, and architecture. One of the devices on the Catafalco of this great man exhibited three crowns in one shield, with this inscription :

*Tergeminis se tollit honoribus.†*

In one of the pictures that decorated the chapel in which the funeral obsequies of Michelagnolo were performed, a group of young artists was seen, who appeared to consecrate the first fruits of their studies to the genius of that great man, with this inscription :

*Tu pater, et rerum inventor, tu patria nobis  
Suppedites, præcepta tuis rex inclyte Chartis. ‡*

The late President of the Royal Academy carried his veneration for this great man so far, that he used to seal his letters with his head.

Michelagnolo lived to a very great, yet very

Whilst civil broils my native land confound,  
And Rapine, Fury,\* Murder, stalk around,  
How grateful not to see these horrid woes !  
Hush, stranger ! leave me to my lov'd repose.

SEWARD.

† Three-fold in honour as in art.

‡ Parent and monarch of thy art,

To us thy precepts still impart ;

Still to thy sons instructions give,

Still in their works thy genius live.

SEWARD.

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\* Florence at this time was distracted with civil dissensions.

healthy old age. In the beginning of the last century, the Senator Buonarroti caused the vault to be opened at Florence in which his body was deposited ; it was found perfect ; and the dress of green velvet, and even the cap and slippers in which he was buried, were entire. He appeared to have been a small, well-set man, with a countenance of great severity.

In the Gallery at Florence there is a bust of the younger Brutus left unfinished by this great artist. Cardinal Bembo made this distich upon it :

*Dum Brutum effigiem sculptor de marmore finxit  
In mentem sceleris venit, et abstinuit.\**

It is no wonder that M. Agnolo was a bad colourist ; for it was his opinion, that a painter could do better without yellow than without blue. Vigenerez had often heard him say so, as well as Daniel de Volterra. (See Vigenere. Philostrate. p. 247.) How differently he thought from Titian, and the great masters of the Lombard and Flemish schools, who excelled in colouring, may be seen from their pictures, but more particularly when one comes to mix colours on a palette to copy them.

Mr. Roscoe says ingeniously of M. Agnolo's manner, " that it is the *salt* of art ;" that] peculiar

\* Whilst the fam'd sculptor, by his power of art,  
Bids Brutus' features from the marble start,  
Remembrance of his crime his mind appals,  
And from his trembling hand the chisel falls.—SEWARD.



substance, which in a certain degree united to others, procures them a high taste and relish, but which by itself is too strong and pungent.

[*Anecdotes of Raffaele in our next.*]

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ART. V. *Dresses of different Nations described, for the Use of Painters and Sculptors. From different Authors, Adams, Kennett, &c.*

#### ROMANS.

THE TOGA. — The distinguishing part of the Roman dress was the TOGA, or gown, as that of the Greeks was the *pallium*, and of the Gauls, *braccæ*, breeches. The *toga* was the robe of peace, and was chiefly worn in the city.

The Romans were particularly careful in foreign countries to appear dressed in the toga, but this was not always done. Some wore the Greek dress ; as Scipio in Sicily, and the Emperor Claudius at Naples.

The TOGA was a loose, flowing, woollen robe, which covered the whole body, round and close at the bottom, but open at the top down to the girdle, without sleeves ; so that the right arm was at liberty, and the left supported a part of the toga, which was drawn up and thrown back over the left shoulder, and thus formed what was called *SINUS*, a fold or cavity upon the breast, in which things

might be carried, and with which the face or head might be covered.

The toga in latter times had several folds, but anciently few or none ; these folds when collected in a knot or centre, were called *UMBO*, which is sometimes put for the toga itself. When a person did any work, he tucked up his toga and girded it round him. The toga of the rich and noble, was finer and larger than that of the less wealthy ; a new toga was called *PEXA* ; when old, or threadbare *TRITA*.

The Romans were at great pains to adjust the toga, that it might fit properly, and not draggle ; its form was different at different times, at first they had no other dress, then it was strait and close ; but afterwards it covered the arms, and came down to the feet.

The toga was at first used by women as well as men. But afterwards matrons wore a different robe called *STOLA*, with a broad border or fringe called *INSTITA*, reaching to the feet ; and also when they went abroad, a loose outer robe, thrown over the *stola* like a mantle, called *PALLA* or *PEPLUS*. Some authors think that this fringe constituted the only distinction between the *stola* and toga ; however, it is certain that the outer robe of the woman was called *PALLA*. Courtezans, and women convicted of adultery, were not permitted to wear the *stola*, and the modesty of matrons from this circumstance is called *stolatus pudor*. The Roman women

also wore a fine robe, of a circular form, called CYCLAS.

None but Roman citizens were permitted to wear the toga, and banished persons were prohibited the use of it; hence toga is often used as an epithet for the dignity of a Roman. The colour of the *toga was white*, and on festivals they usually wore one *newly cleansed*; hence they were said, *Festos ALBATI celebrare*. Candidates for offices wore a toga whitened by the fuller, called TOGA CANDIDA, from which circumstance their name is derived.

The toga in mourning was of a black or dark colour, TOGA PULLA, and those who wore them were called *pullati*; as were also those who wore a great coat (*lacerna*,) or a mean ragged dress instead of the toga. The mourning robe of women was called RICINIUM; it covered the head and shoulders: it is also called MAVORTES. The Roman women seem to have had several of them, one above another, that they might throw them into the funeral piles of their husbands and friends; the law of the Twelve Tables restricted their number to three. The Romans seldom or never appeared at a feast in mourning, nor at public spectacles, festivals, or sacrifices.

At entertainments the more wealthy Romans laid aside the toga, and put on a particular robe, called SYNTHESIS, which was worn all the time of the Saturnalia, because then they were continually

feasting. Nero wore it in common. Magistrates and certain priests, wore a toga bordered with purple, which from this circumstance was called *TOGA PRÆTEXTA*. Those who were allowed to wear the toga prætexta were, the superior magistrates, the high priests, the augurs, the decemviri, and private persons, when they exhibited public games.

Generals, when they were decreed the honours of a triumph, wore an *embroidered toga*, called *PICTA* or *PALMATA*.

Young men, till they were seventeen years of age, and young women, till they were married, wore a gown bordered with purple also, called *TOGA PRÆTEXTA*, from which they were called *PRÆTEXTATI*.

*Under the Emperors the toga was in a great measure disused*, unless by clients when they waited on their patrons, and orators; whence both these classes are called *togati*, or enrobed.

Boys also wore an hollow golden ball, called *AUREA BULLA*, which hung from the neck on the breast; as some authors think, *in the shape of a heart*, to prompt them to wisdom; according to others, *round*, with the figure of a heart engraved on it. The sons of freedmen, and of the poorer class of citizens, used only a leathern boss or bulla, called *BULLA SCORTEA*.

Young men, when they had completed their seventeenth year, usually laid aside the *toga prætexta* with great ceremony, and put on the manly



gown, called *TOGA VIRILIS* ; also *TOGA PURA*, because it was pure white, and *TOGA LIBERA*, because they were then freed from the restraint of masters, and were allowed greater liberty. This ceremony of changing the toga was performed with great solemnity before the images of the *lares*, to whom the *bullæ* was consecrated ; sometimes it was performed in the Capitol, at others, they immediately went there, or to some temple, to pay their devotions to the gods. The usual time of the year for assuming the *toga virilis* was at the feasts of Bacchus in March. After the before-mentioned ceremony, the young man was conducted by his father or principal relation to the Forum, accompanied by his friends, and there recommended to some eminent orator, whom he should study to imitate. The attendance of his friends was called *OFFICIUM SOLENNE TOGÆ VIRILIS* ; the admission to the Forum, by some, *FORUM ATTINGERE*, and by others, *IN FORUM VENIRE* ; when he began to attend public business, it was *FORENSIA STIPENDIA AUSPICABITUR* ; the day of performing the ceremony, *DIES TOGÆ VIRILIS*, or *DIES TIROCINII* ; and the conducting to the Forum *TIROCINIUM*. Young and raw soldiers, when they first began to serve in the army, and young students or novices, were called *TIRONES*. When all the formalities of the day were finished, the friends and dependants of the family were invited to a feast, and small presents, called *SPORTULÆ*, were distributed among them. The emperors on such an occasion were used to

give a largess to the people, called CONGIARIUM, from congius, a measure for liquids. SERVIUS ordered that those who assumed the *toga virilis* should send a certain coin to the Temple of Youth.

Young men, by permission of their parents or guardians, might assume the *toga virilis* sooner or later than seventeen : under the emperors at fourteen. Before this ceremony they were considered part of the family, but afterwards of the state. Young men of rank, after putting on the *toga virilis*, commonly lived in a separate house from their parents ; it was however customary for them, as a mark of modesty, during the whole of the first year, to keep their right arm within the *toga*, and in their exercises in the *Campus Martius*, never to expose themselves quite naked, as men come to maturity sometimes did.

The ancient Romans had no other clothing but the *toga*, in imitation of whom, Cato used often to go dressed in this manner, and sometimes even to sit on the tribunal when prætor, from which the phrase *Exigua toga Catonis*, because it was strait and coarse ; nor did candidates for offices wear any thing but the *toga*.

[Where Kennet, &c. have any additions to Adams on the *toga*, they will, together with the *tunica*, the next article of Roman dress, be given in our next Number. Every particular here brought forward regarding dress is sanctioned by reference to ancient authors, which have been omitted.]

ART. VI. *Extract from Pausanias, concerning Milo, the celebrated Athenian Wrestler.*

THIS Milo was six times victorious in wrestling in the Olympic games, and one of these victories was over boys. He likewise came a seventh time to wrestle in these games ; but as his antagonist was a young man, Temasatheus, who was his fellow-citizen, he refused to contend with him on that account. Milo, too, is said to have carried his own statue to Altis : and it is farther reported of him, that he held a pomegranate so fast in his hand, that it could neither be forced from him by another person, nor could he himself dismiss it from his grasp. And as he once stood anointing his quoit, he made those appear ridiculous, who by rushing against him endeavoured to push him from the quoit. The following circumstance, too, evinces the greatness of his strength. He would bind his forehead with a cord, in the same manner as with a fillet or a crown, and afterwards compressing his lips, and holding in his breath, he would so fill the veins of his head with blood, that he would burst the cord, through the strength of the veins. It is also said, that having let fall against his side that part of the arm which reaches from the shoulder to the elbow, he would extend the other part, which reaches from the elbow to the fingers, with his thumb turned upwards, and his fingers placed close together ; and that when his hand was in this position, no one by the greatest

exertions could separate his little finger from the rest.

They say, that he died through wild beasts : for happening in the borders of Crotonia to meet with a withered oak, into which wedges were driven, in order to separate the wood, he endeavoured, through confidence in his strength, to tear the oak asunder. In consequence of this, the wedges giving way, Milo was caught by the closing parts, and was thus torn in pieces by the wolves with which that country is much infested : and such was the end of Milo.

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ART. VII. *Extracts from a Letter from Rome.*

Rome, Jan. 6, 1819.

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HARLOWE studied very hard indeed, the Capella Sistina and every thing. His impressions there were certainly fine ; he sought the truth, and seemed to find it with ease. The charm of breadth, in form and effect, seemed especially to strike him ; the Prophets and the Last Judgment really filled his mind, as I hope you will soon perceive by his works. I do not know if he did not study them more than any thing else, though he did not copy them. I told you of the success he had here ; the astonishment is not yet worn off, though he has now disappeared for some time from



the passing scene. Rome is singular for one thing ; all come, and no one remains. It is like a watering place, filled with the young and the gay, the most dashing visitors and nobility, and the brightest hopes of art ; they all have their season of enjoyment in their respective ways, reflecting happiness on one another in spite of the apathy and dulness that really prevail, from the nature of the place, and then return to their greater destinations. It is “ a picture in little ” of this life ; Remember me to Harlowe in your other world, (and a better, except in climate.) He did not associate much with the artists, and all must admire him who have eyes sound and untainted by jealousy. He has left a friend behind him, whose esteem is the greatest benefit he can possibly possess—Canova ; the noblest-minded man that ever practised a noble art, with a soul superior even to his reputation ; and he has shewn himself no lukewarm friend to Harlowe, nor a trifling admirer. I have spoken to an Italian about copying a prophet in large, and he laughed at it as impossible. I do not think him altogether wrong *as to himself* ; and I do not know any one who would answer your purpose, even if they could be got to make an attempt. You have no idea of the difficulty, size, and height ; such breadth, and, in fact, daubing and crudeness, to produce effect at a distance.

It is astonishing how much Raffaello's frescoes suffer in expression, drawing, and character, upon close inspection, and they are more accessible,

they are all wonderfully done for their distance, which can never be too much admired, when you consider the difficulty of the materials and the necessity of scaffolds. Thank God, Lord Grosvenor has purchased the Rubens's, they will put the haughty Romans out of your head. Eastlake has returned from Greece with a great stock of beautiful sketches in oil; some highly finished. He has been famously industrious indeed, and now he has set to work to finish his large picture of Paris, with which he is very forward; he has improved amazingly from the practice his voyage has given him.

I long to hear what Harlowe will bring out next. He has made us respected in Rome. Lawrence is daily expected here to paint the Pope and Gonsalva. Harlowe's Transfiguration will speak for him at home; I have fagged at some of those heads, and know what he has done. The Emperor of Germany, Maria Louisa, and a great many important persons are to be here the holy week; there will be no less than ten sovereigns in Rome, but I would rather see a set of the Elgin casts; great and splendid preparations are making. There is a young sculptor here, who is very industrious, Gibson; he is getting on in all respects famously, and is a great favourite of Canova's.

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ART. VIII. *A Bibliographical Guide to a Collection of Books, Elementary, Historical and Critical, on the Art of Painting.*

THE following Descriptive Catalogue of Books on the Art of Painting, enumerating the best editions, dates, places of publication, authors' names (when known), translations into other languages, and other useful information concerning them, will, the Editor trusts, be found a most useful guide to those who may wish to form a library of works on painting for the use of students in the fine arts.

If the Directors of the British Institution could be induced to add to their public national gallery a library of the most *useful* books on painting, sculpture, architecture, and the historical and literary topics connected with those arts, conducted on similar liberal principles to those which govern their other proceedings, it would confer an additional, unfading wreath, to the civic crown that encircles their patriotic names, and remove another want from the arts of their country, which they have already so beneficially enriched,—and set the Academy again to imitate the Institution, by making their present limited collection of books on art, poor in number and in value, and still poorer in accommodations for their use, of some service to the half-starved art it cultivates.

A comparison of the books on Painting in the library of the Royal Academy with the following list, which is by no means set up as complete, will prove the truth of our assertion.

As soon as the books on painting are gone through, they will be followed by similar catalogues of books on sculpture and architecture, &c.

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IN the work of JUNIUS, *De Pictura Veterum*, book 2. chap. iii. L. 3, and in the *Bibliotheca Greca* of FABRICIUS, book 3, chap. xxiv. § 10, are catalogues of Greek authors who have written upon painting; of which, however, few have reached our times. Among this number are the *Icones* of the two PHILOSTRATES; which have been translated into French under the title of *Les Tableaux de plate Peinture*, &c. by BLAISE DE VIGENERE, corrected and augmented by TH. EMBRY; Paris, 1615, 1617, in fol. An excellent commentary upon this work may be found in a Memoir of Count CAYLUS, inserted in the 29th vol. of *Mémoires de l'Académie des Belles-Lettres*. To some editions of the works of Philostrates, are added a work of CALLISTRATES, entitled *Εξηγήσεις*, (that is, explanations or descriptions.)

The ancient work which gives the most detailed accounts of the art of painting among the ancients, is the *Natural History* of PLINY, who in speaking of minerals, takes occasion to speak of colours, and their use in painting; in which subject he treats of the history of ancient painting in several chapters of the 35th book. These chapters have been published separately, and commented upon by DURAND, in a work entitled *Histoire de la Peinture Ancienne*, published at London in 1725, in fol. M. FALCONET has also published a translation of the 34th, 35th, and 36th books of PLINY, with notes; Amsterd. 1772, oct. These chapters of Pliny have also been commented upon, in several articles inserted in the *Memoirs of the Academy of Inscriptions and Belles-Lettres*. An English translation of the whole work by P. HOLLAND, was published, in 2 vol. fol. Lond. 1634.



Count CAYLUS has given in the 19th vol. of the same work, *Eclaircissemens sur quelques Passages de Pline qui concernent les Arts dependans du dessin*; and in the 25th vol. three Memoirs, entitled *Reflexions sur quelques Chapitres du trente-cinquième livre de Pline*. In the second of these Memoirs the reflections of the author are particularly directed to the kind and manner of ancient paintings; and in the third, the character and manner of the Greek painters. The 25th vol. contains also a Memoir of M. DE LA NAUZE, upon the manner in which Pliny has treated the art of painting. M. QUATREMERRE DE QUINCY, the learned author of part of the *Encyclopédie Methodique*, and of *Letters from London*, in 1818, to Canova, on the Elgin Marbles, announced in 1805 a new translation of this book; but we are not certain that he published it.

Among modern works upon painting, we will first mention those which are written in Latin; among the principal of which are—

L. Bapt. ALBERTI, de *Pictura*, libri iii. Basil, 1540, in oct. Among the best translations of this work are, one in Italian, published at Venice, 1547. oct.; one in French by Jean MARTIN, among the works of ALBERTI upon Architecture; Paris, 1553, fol.; and one in English in the edition of his work upon Architecture by LEONI, 1726 and 1739, 3 vol. fol. Also,

Joh. MOLANI, de *Picturis et imaginibus Sacris*, libri ii. Leovard. 1570 and 1594, oct.

Robert FLUDD or De FLUCTIBUS, *Tractatus de Arte Picturæ*; Francof, 1624, fol.

Jul. Cæs. BULENGER, de *pictura, plastice et statuaria veterum*, printed in his *Opuscula*; Lugd. Batav. 1621, oct. and also separately under the same title, in 8vo. 1627, as

well as in the 9th vol. of *Tresor de GRONOVIVS*. Of this work Thomas MALIE has given an English translation; London, 1657, fol. It is merely a nomenclature of the various articles used in painting, and of the manner in which they are prepared. The next in chronological order is the work of Franciscus JUNIUS (Francis DUJONG, or YOUNG,) entitled *de Pictura veterum*; Amst. 1637, in 4to. A new edition of it, much augmented and corrected, was published by GRÆVIUS at Rotterdam in 1694, fol. which is reckoned preferable to the first. At the end of the work is a list of ancient artists, in alphabetical order, which is perhaps one of the best parts of the work.

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Among the Latin works which treat of the theory and practice of the art, we find:

*Speculum Imaginum veritatis occultæ per symbola et emblemata*, auct. Jac. MOSENIO; Col. 1661, 1681, oct.

*De Graphice sive arte pingendi*; which is the fifth chapter of the work of Ger. J. VOSSIUS, entitled *de Natura artium*.

Joannis SCHEFFERI, Argentinensis, *Graphice, id est de arte pingendi*; Norimb. 1669; Upsal, 1699, oct: this is an interesting little work, and is well written.

*De Inanibus picturis*, Diss. Joa. Fr. JUNGERI; Lips. 1679, in 4to. By "*picturæ inanes*" the author appears to mean those paintings which represent imaginary beings, or scandalous subjects.

*Dissert. de pictura*, auct. Hulderic. Sigism. ROTH-MALER; Jen. 1692, 4to.

*In lectione poetarum recentiorum pictoribus commendanda, programma*, Joh. G. JACOBI; Hab. 1765, 4to.

*De pictura contumeliosa*, Diss. Joh. Lud. KLUBER; Erl. 1787, in 4to.

Car. HODOBY de HODA, *Ars delineandi coloribusque localibus adumbrandi*, 1790, oct.

Car. Adol. Du FRESNOY de arte Graphica, Paris, 1658. A poem on the art, with a French version by De Piles, of which Dryden published a prose translation in 1694; Wills, an English painter, a metrical translation without rhymes, and again by Mason in 1782, with notes by Sir Joshua Reynolds.

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Among the works written in Italian are Discorso eruditissimo della pittura, con molte segrete allegorie, circa le muse; published in the *Instituzione al comporre in ogni sorte di rima, &c.* of Mar. EQUICOLA; Milan, 1541, 4to.

Dialogo de pittura, di Paolo PINO; Ven. 1548, 4to.

Trattatello della nobilissima pittura, e della sua arte, della Dottrina, e del modo per conseguirla agevolmente, da Mich. Ang. BIONDI; Ven. 1549, oct. A little and very superficial work.

Il Disegno del Anton. Franc. DONI, dove si tratta della scoltura, pittura, de' colori, de' getti, de' modegli, con molte cose appertinenti a quest' arti; Venegia, 1549, oct. A useful little work, stored with excellent directions.

Della nobilissima pittura, e della sua arte, del modo e della dottrina di conseguirla agevolmente e presto, da BIONDO; Venice, 1549, oct.

Introduzione alle tre arti del disegno, in thirty-five chapters, (for an account of which see *Vite de' pittori di VASARI*.)

L'Aretino, dialogo della pittura, di Lod. DOLCE, nel quale si ragiano della dignità di essa pittura, e di tutte le parte necessarié che a perfetto pittore si acconvengano: con esempi di pittori ant. e mod. e nel fine si fa menzione delle virtù e delle opere del divin TIZIANO; Venice, 1557; of which there is a more modern edition, with a French translation. (printed at Rome, 8vo.) and a long preface by the translator; also an English translation published in London, 1782, 12mo.

Osservazioni nella pittura, di M. Cristofane SORTE ;  
Venice, 1580, 4to.

Lettera di Bartolomeo AMMANATI, sopra le pitture men  
che oneste ; Firenze, 1582, 4to.

Il riposo di Raffaello BORGHINI, in cui si favella della  
pittura e delle scoltura, et de' più illustri pittori escultori  
antichi e moderni ; Firenze, 1584, in oct. of which there  
has been a new edition, augmented and corrected by An-  
tonio-Maria BISCIONI ; Firenze, 1730, 4to. and a much  
later one in 3 vol. 8vo.

Parere sopra la pittura, di M. Bernard CAMPI, Pittore  
Cremonese ; Cremona, 1584, 4to.

Discorso d'Alessandro LAMO, intorno alla scoltura et  
pittura ; Crêmona, 1584, 4to.

Trattato dell' arte della pittura, ne' quali si contiene  
tutta la teorica e la pratica di essa pittura, da Giovanni  
Paolo LOMAZZO, Mil. Pittori, div. in vii libri ; Milano,  
1584, 4to. The same work is also to be found under the  
following title, Trattato dell' arte della pittura, scoltura e  
architettura, da G. P. LOMAZZO, Mil. Pitt. div. in vii. libri,  
ne' quali si discorre della proporzione, de' moti, de' colori,  
de' lumi, della prospettiva, della pratica della pittura, e  
finalmente de le istorie d' essa pittura con una tavola de'  
nomi di tutti le pittori, sculteri, architetti e matematici  
antichi e moderni ; Milan, 1585 and 1590, n 4to. There  
is an English translation of this work by HAYDOCK ; Lon-  
don, 1598, fol. and a French translation of the first book,  
which appeared at Toulouse in 1649, in fol. To this work  
we must add another by the same author, entitled,

Idea del tempio della pittura nella quale si discorre dell'  
origine e del fondamento delle cose contenente del trattato  
dell' arte della pittura : Milan, 1571, in 4to.

De' veri precetti della pittura de Giovanni Bat ARME-



**NINI** da Faenza, lib. iii. ne' quali con bell' ordine d' utili e buoni avvertimenti per chi desidera in essa farsi con prestezza eccellente si dimostrano i modi principali del disegnare e del dipingere, di fare le pitture che si conven- gono alle condizioni de' luoghi e delle persone; Ravenna, 1587, in 4to. and Venice, 1678, in 4to.

Il Filogino, ovvero del fine della pittura; Dialogo del P. D. Gregorio **COMMANNINO**, Canon. Later. nel quale s mostra qual sia l' imitare più perfetto, o il pittore, o il poeta; Mantova, 1591, 4to.

Definizione divizione della pittura, di Giovan. Batt. **PAGGI**, Nobile Genov. e pittore; Genova, 1607, fol.

L' Idea de' pittori, de' scultori e degli architetti, del Cav. Feder. **ZUCCHERI**, in due libri; Torino, 1607, 4to. This work is to be seen also in the 6th vol. of the *Raccolta di lettere sulla pittura, scultura, e architettura*; Rome, 1754, 7 vol. 4to.

Avvertimenti e regole sopra l' architettura civile e mili- tare, la pittura, scultura e prospettiva da Pier' Antonio **BARCA**; Milan, 1620, fol.

Trattato della pittura, fatto a commune beneficio de' virtuosi, da Fra. Dom. Francesco **BISAGNO** cavaliere di Malta; Ven. 1642, oct.

La prima parte della luce del dipingere, di Crisp. del Passo; Amsterd. 1643, fol.

Trattato della pittura, de Lionardo da **VINCI**, dato in luce con la vita dell' istessa autore, scritta da Raff. Du **FRESNE**; Paris, 1651, and Naples, 1733, fol. with engrav- ings, after designs made by Poussin. There was a new edition of it published at Florence, 1792, 4to. augmented with the life of the author by Franc. **FONTANI**. There is also a translation of it into French by Rol. Freart de

CHAMBRAY; 1651, fol. 1716, 1724, &c. and an English translation; London, 1721, oct.

Trattato della pittura e scultura, uso ed abuso loro, composto da un teologo (Pere OTTONELLI) e da un pittore (Pietro di CORTONA) in cui si risolvono molti casi di coscienza intorno al fare e tenere le immagine sacre e profane; si riferiscono molte historie antiche e moderne, si considerano alcune cose d'alcuni pittori morti e famosi del nostro tempo, e si notano certi avvisi e certi particolarità circa l'operare secondo l'osservazioni fatte in alcune opere, di Valent. LUOMI; Firenze, 1652, 4to.

Il Microcosmo della pittura, di Franc. SCANELLI da Forlì; Cesena, 1657, 4to.

Carta del navigar pittoresco, dial. in quarta rima, in dialetto Venez. da Marco BOSCHINI; Venezia, 1660, oct.

In the Prodomo alle arte maestra, di Franc. LANA, Brescia, 1670, fol. the author treats of invention, of design, of colours, and of the different kinds of painting.

Reflessioni sopra la pittura di Nicolao Poussin, printed in the Vite de' Pittori' de' scultori, ed architetti moderni, par BELLORI; Rome, 1672, 4to.

Il Vocabolario Toscano dell' arte del disegno, co' propri termini e voci non sola della pittura, scultura e d'architettura ma ancora di altre arti, e che hanno per fondamento il disegno, di Fil. BALDINUCCI; Firenze, 1681, 4to. of which Ant. Mar. BISCIONI has given a new edition, published at Florence, 1730, 4to. BALDINUCCI is also the author of Lettera nella quale si risponde ad alcuni quesiti in materie di pittura e scultura; Rome, 1681, 4to. and of La Veglia, dialogo di Sincere Vero (Philip BALDINUCCI) in cui si disputano, e scogliono varie difficoltà pittoriche; Lucca, 1684, oct. and in the Raccolta di alcuni oposcoli, da Fil. BALDINUCCI; Fir. 1765, 4to.

BELLORI, della pittura antica ; Venez. 1697.

La Pittura in Parnasso da Giovanni Maria CIOCCHI, pittore ; Firenze, 1725, 4to.

La Teorica della pittura, ovvero trattato delle materie più necessarie per apprendere con fundamenta quest' arte, composto da Ant. FRANCHI, pittore Lucchese ; Lucca, 1739, oct.

Sfogamenti d'ingegno sopra la pittura e la scultura, da P. Franc. MINOZZI ; Venice, 1739, 12mo.

Dialoghi sopra le arti del disegno, by BOTTARI ; Lucca, 1754, oct.

Avvertimento di Giamp. Cavazzoni ZANOTTI, per lo incamminamento di un Giovane alla pittura ; Bal. 1756, oct.

Dissertazione sopra l' arte della pittura dell' Abbate Giovanni Andrea LAZZARINI, in the 97th and following pages of the second vol. of the Nuova Raccolta d' opusculi scientif. et filol. reprinted at Pesaro, 1765, 4to. and in the Catalogo delle pitture nelle chiese di Pesaro ; Pes. 1783, oct.

Saggio sopra la pittura, by Count ALGAROTTI ; Livorno, 1763, oct. of which there is a French translation by PINGERON ; Paris, 1769, 12mo. and an English translation, 12mo. London, 1783.

L' Idea del profetto pittore del servire di regola nel giudizio, che si deve formare intorno all' opere de' pittori, accresciuta, della maniera di dipingere sopra le porcellane, smalto, vetro, metalli e pietre ; Venice, 1771, 4to.

Dell' arte di vedere nelle belli arti del disegno, secondo li principi di SULZER et di MENGES ; Venice, 1781, oct. The works of Menges, in their various editions and translations. A poem, entitled dell' arte Pittorica, in eight cantos, by Count AD. CHIUSOLE ; Venice, 1768, oct. will afford

some pleasure ; it has been abridged in four cantos, under the title of *Precetti della pittura* ; Vic. 1781, oct.

*Storia della Pittura in Italia* da Luigi LANZI. The best edition of which is in 6 vols. 8vo. Bassano, 1809.

Vicenzo Requeno, *saggi sul ristabilimento dell' antica arte de' Greci e Romani pittori* ; Rome, 1786: a second edition of which appeared, in 2 vol. Parm. 1787.

*Storia della pittura e della scultura dai tempi antichi* : this work, which is written in Italian and English, has also the following title, *The History of Painting and Sculpture*, by Thomas HICKAY, and was published at Calcutta, in 1788, 4to.

Among the works written in Spanish upon the theory of painting are the following, namely,

*Arte dei pintura, symmetria y perspectiva*, por Phil. NUNNEZ ; in Lisbon, 1615, 4to.

*Memorial informatorio*, por los pintores ; Madrid, 1629, 4to.

*Dial. de la pintura, su Defensa, origen, essencia, deffinicion, modos y diferencias*, por Vinc. CARDUCHO, Firent. Madrid, 1633 and 1637, 4to.

*Trattato de la pintura, su antiguedad y grandezas*, por Franc. PACHECO ; Seville, 1649, in 4to.

*El Museo pintorico, y escala optica*, por Ant. Palamino VELASCO ; Madrid, 1715, 1724, 3 vol. fol.

Under the title of *La Pittura*, Diego Ant. REGON DE SILVA has printed, in 1788, at Segovia, a poem in three cantos, of which painting is the subject.

[*To be continued.*]



ART. IX.            SOMNIATOR *napping*.*To the Editor of ANNALS of the FINE ARTS.*

SIR,

I HEAR, but I hope it is not true, that there is something in the wind again this year about the Gallery, against the Directors. Now let the Academy\* consider for a moment on the pernicious effects of their last Catalogue raisonné, and hesitate before they again embroil the art, in such irritation as was produced two or three years ago. The effects are dying away; and though they will never be forgotten, yet time will render them fainter. I can only say, that if any thing like the Catalogue raisonné appears again this year, the Academy may depend, that in some of my napping humours, they shall have a dream that will set them sleeping for the remainder of their lives.

SOMNIATOR.

\* The poor Academicians now they cannot any longer blind the nobility by affirming with any face that the Catalogue raisonné did not proceed from among them, piteously complain, that those who are the authors of it ought to avow themselves, and not let the innocent suffer with the guilty. Poor dears! it is certainly very heartless, but what can be done? We will advise a much better method: let all who have clear consciences come forward and take their oath that they had nothing to do with it.—ED.

DESCRIPTIVE AND CRITICAL CATALOGUES OF THE  
PRINCIPAL COLLECTIONS OF WORKS OF ART IN  
GREAT BRITAIN, &c.

ART. X. *Catalogue of the Works of English Artists, in  
the Collection of THOMAS HOPE, Esq.*

THE chief productions of English Artists, in the select collection of Mr. Thomas Hope, are chosen for the catalogue of the present Number. They consist of pictures, drawings, statues, bassi rilievi, &c. most of them commissions to the various artists who executed them, and all the others we believe, purchased of the artists themselves, at the British Gallery, or privately.

The *pictures* are intermixed with others, by the old and foreign masters of the same class, and do not suffer by the comparison. The *sculptures* are also near some fine antiques, and for the time of their execution may receive a similar portion of praise; but a new era is opening in sculpture, and a higher degree of merit will in future be exacted for eminence in sculpture as well as historical painting, than was required when Mr. Hope began his patriotic encouragement of English Art. When English Art was in her leading strings, indulgence, milk food, and a low standard of comparison as to her merits were allowable—but now she has shot up into vigorous adolescence, childish indulgence must be exchanged for scholastic regimen, posset for solids, and she must be compared with her elders, to shew her what she can and what she ought to do. This is to account for an altered tone in our remarks upon some of the same pictures when first painted, in our\* former work.

\* The "Retrospect of the Fine Arts" in the Monthly Magazine.

These pictures and sculptures by English artists are displayed in the splendid apartments of Mr. Hope's town mansion in Duchess-street, and a few of the most choice at his villa the Deepdene, near Riegate, Surry. Those marked with an asterisk are at the Deepdene, and not having been seen by the Editor since their removal into the country, the remarks upon them are necessarily postponed to a future Number.

*Catalogue of Works by English Artists, in the Collection of*  
THOMAS HOPE, Esq.

WEST.—*Thetis bearing the Armour to Achilles.*—This picture was painted by commission, for its present possessor, in 1805, from the following passage in Pope's translation of the Iliad:

“ Th' immortal arms, the Goddess mother bears  
Swift to her son; her son she finds in tears,  
Stretch'd o'er Patroclus' corse: —————  
Behold what arms by Vulcan are bestow'd,  
Arms worthy thee, and fit to grace a God.”      Il. xix.

The painter has represented in his picture three of the principal personages of the Iliad: Achilles, Thetis, and the dead Patroclus. Achilles is the hero of the poem, and the principal figure of the picture; he is sitting by the side of his slaughtered friend, roused to inveterate anger; his Goddess Mother is descending with the impenetrable and God-wrought armour, that has afforded so ample a field for the descriptive pen of the poet. Achilles remains

“ Unmov'd, the hero kindles at the show,  
And feels with rage divine his bosom glow:  
From his fierce eye-balls living flames expire,  
And flash incessant like a stream of fire.”

The figures are the size of life, the picture is in West's usual style, and the armour and other accessories designed from the best authorities.

WEST.—*Adonis Contemplating Cupids, watched by Venus.*

HAYDON.—\**Repose in Egypt.* Haydon's first picture.

WESTALL.—*The Expiation of Orestes at the Shrine of Delphos.*

The composition of the picture now under consideration was principally taken from a painting on a large Greek vase, in the possession of Mr. Hope, which has been engraved and published with a long dissertation on the subject in Millin's *Monumens Antiques* inedit. vol. 1. page 203. On this vase the ancient artist has displayed Apollo, Minerva, Orestes, two heads of human figures, and two of Furies, represented with wings, which Millin remarks is the only antique monument hitherto known, that represents the Furies with wings. In the picture the modern artist has arranged the same materials according to his own fancy. Minerva, copied from Mr. Hope's antique statue of the Goddess, is watching the action of Orestes, who is presenting the spear with which he murdered his mother to the expiatory flame that is burning on the oracular altar, prostrate before the Goddess and Apollo, who is protecting him from the "μηλὸς ἔγκοι κύνας," the enraged dogs of his mother, as Eschylus calls the Furies.

This picture has been well engraved by W. Bond.

WESTALL.—*Paris and Helen.* Paris is reclining on the couch with the "beauteous Helen," and receiving her consolations after his defeat by Hector.

WESTALL.\*—*Damocles discovering the Sword over his Head.*

DAWE.—\**Andromache imploring Ulysses to spare her Son.*

DAWE.—*Portrait of Mrs. Hope, whole length.*

DAWE.—\**Portrait of Mrs. Hope, half length, and Children.*

HILTON.—\**The Burgesses of Calais before Edward III.*

LAWRENCE.—\**Portrait of Mr. Hope's Children.*

SHARPE.—*The Music Master.* This cabinet picture re-



ceived the first prize in the year 1809 from the Directors of the British Institution, and was also purchased from the Gallery by Mr. Hope. The painter, in the style of Metzu, has represented a conceited Music Master dunning into the ears of a stupid boy a lesson on the violin—a young lady, a waggish mad-cap, is stopping her ears at the discordant noise. The picture is worthy of its place.

SHEE.—*Portrait of the Archbishop of Tuam*, the venerable and respected father of Mrs. Hope.

SHEE.—*Portrait of Mrs. Hope.*

HEWLET.—*A Flower Piece.*

STUBBS.—*Portrait of a Horse.*

MULREADY.—*View of St. Albans.* Touched with a free and ready pencil, and characteristic of the subjects represented.

MULREADY.—*A View of old Houses.* Companion to the above.

DANIEL.—*A large Composition of Architecture*, representing some of the most celebrated Hindoo and Moorish Edifices in India.

DANIEL.—*View of Benares.*

DANIEL.—*View of Mokha.*

DANIEL.—*Moorish Mosque in Hindostan.*

DANIEL.—*A Companion to the above.* All these Pictures possess an architectural and lineal fidelity, truly useful to the Student, and pleasing to the Amateur.

HOWARD.—\* *Nymphs ravishing Hylas.*

JONES.—\* *The Guard Room*: representing Officers on guard, with a faithful pencil.

BEECHEY.—*Portrait of Thomas Hope, Esq.* A whole length, in a Turkish dress.

FREEBAIRN.—\* *An Italian Landscape.*

CRANMER.—\* *Landscape and Figures*, representing an old Woman riding on an Ass, passing over a Bridge.

ARNALD.—*Inside of a Country Church.*

BONE.—A Variety of beautiful enamels after Coreggio, Guido, Raffaele, Domenichino, and modern Portraits, many being of Mr. Hope's family.

# DRAWINGS IN WATER COLOURS.

HEAPHY.—*Village Courtship.*

VARLEY.—*Italian Landscape.*

SMIRKE.—*Restoration of the Temple of Minerva Sunius.*

GANDY.—PANDEMONIUM—From Milton.

GANDY.—Design for a Cenotaph. And others of inferior merit by other artists.

# SCULPTURES.

FLAXMAN.—GROUP OF CEPHALUS AND AURORA; statues in the round, appropriately embellishing a morning room.

FLAXMAN.—EDUCATION OF BACCHUS —A small round basso-rilievo.

FLAXMAN. — Bust of Henry Philip Hope, Esq. brother to Mr. Hope. Some bassi-rilievi in Chimney Pieces; and other things of smaller consequence.

DEARE.—\* *Antinous.*

HON. MRS. DAMER.—*Bust of Isis.*

Among other valuable drawings in Mr. Hopes's collection, should be mentioned the original drawings in outline by Flaxman, for the Dante, the Iliad, and the Odyssey.

TRANSACTIONS AND OCCURRENCES OF ACADEMIES AND  
SOCIETIES CONNECTED WITH THE FINE ARTS.

ART. XI. ROYAL ACADEMY.—*Lectures on Perspective, Painting, Sculpture and Architecture—Election of an Academician—filling up the vacant Office of Professor of Ancient Literature—Premiums offered for the present Year.*

MR. TURNER, Professor of Perspective delivered his usual course to the students, distinguished for its usual inanity, want of connexion, bad delivery, and beautiful drawings. It is painful to speak thus of a man of such talents as Turner; but it is clear, that he is either incompetent to teach this elementary branch of the fine arts, which is, like thorough bass to music, the piles and plankings of the foundation on which the solidity of the superstructure depends, or, he withholds his knowledge from the students.

MR. FUSELI, the Professor of Painting, followed the next in rotation, delivering the same course which we have so often applauded. He pointed out the best models to his hearers, the best modes of study, the highest styles, and other useful instructions, in energetic language; he satirised, with a poignancy that evidently produced effect, the rage for portraiture, for petty landscapes, and miserable little pictures, that have so long blemished the character of the English school; he lashed, with an unsparing hand, the self-called patrons, who having their portraits painted for a few pounds, chuckled over their patronage in all the self-complacency of ignorance, and assumed airs of superiority. He also criticised the styles and manners of the old masters, and of distinguished pictures, with that peculiarity of style, and felicity of criticism, which eminently distinguish Fuseli from the herd of insipid panegyrisers

who call themselves critics; and which point out, without the aid of initials, the terseness and energy of Fuseli, from the mawkish praise and insipidity of Pilkington, who wastes phrases on a Lanfranco, that leaves it impossible for him to go beyond for a Raffaele or a Michelangiolo. The powers of Fuseli are lost in this Academy; could his influence prevail, how many of our just censures would be spared? But of what service to the encouragement of PAINTING, properly so called, can an Academy be, whose acts and encouragements are opposite to all that is great and good in art. Every lecture of Fuseli's, and every burst of applause that his powerful remarks and criticisms produce, are the severest censures which this Academy can possibly receive. Academicians say the Academy is to be reformed from *within*, not from *without*: how those *within* have reformed it let their conduct, till within these three years, tell: and how some have reformed it from *without*, let their latter elections, and the concluding paragraph of our last Number speak. They appear, however, to have now the elements of reform within them; but they are neutralized by the alkalis and froth of the cabal who have so long misruled the Academy. Let them take Fuseli's lectures as their guide on the one part, and such elections as Alston's and Hilton's on the other; and by battering from *without*, the reformers *within* may be assisted in removing the dross and rubbish that so long have choked the growth of genius.

Mr. FLAXMAN's on sculpture succeeded, and were delivered alternately with Mr. Soane's. He produced nothing new or worthy of record since our last.

Mr. SOANE's course on architecture was the next; and to which we shall devote our greatest attention. First, because of its importance: next, from the liberality and beauty of his drawings and illustrations, and also because every course Mr. Soane has given at the Academy has



borne the feature of novelty, from his additions, alterations, and change of arrangements.

Mr. Soane commenced his introductory lecture on Thursday, February 18, 1819, and continued for six successive Thursday evenings, honoured by the most numerous attendances of the season. He remarked, that painting, sculpture, and architecture, are always appreciated by mankind in proportion as the principles of those noble arts are investigated and understood, and that they soften and exalt the human mind, calling into action new sentiments and ideas, which, but for their vivifying influence would have lain dormant. Such have been in all ages, and such ever will be the direct tendency of the liberal arts, wherever they are cultivated. About half a century since the Academy of Dijon proposed as a question, What was the probable effect the cultivation of the fine arts produced on the mind of man? On this occasion, Jean Jacques Rousseau, who was ever advancing the most inexplicable paradoxes, in opposition to every acknowledged principle, boldly contended that the arts owed their entire ascendancy to monarchical governments, and that they absolutely tended, by their enervating influence, to vitiate mankind; and brought forward many strong arguments in support of this doctrine; which, absurd as it may appear, has at least the sanction of antiquity, having prevailed in Egypt from the earliest period: where tradition stated that some god, inimical to the peace of mortals, instructed them in the knowledge of the arts and sciences, which they conceived bore numerous evils in their train.

The Goths, also, in their invasions of Greece and Italy, spared the public libraries, conceiving, that so long as the Greeks and Romans cultivated such knowledge, they could never excel in the practice of arms; and supposing that such pursuits, by promoting indolence and inactivity, essentially promoted their plans of aggrandizement.

Theodoric, king of the Goths, said Mr. Soane, having by his valour seated himself on the throne of the Cæsars, preserved the Architectural works of Rome from destruction, feeling, though a Goth, a high veneration for their grandeur and antiquity. Alexander the Great was also an admirer of the beauties of Architecture, and patronized it with his extensive power. The Temple of Diana, at Ephesus having been destroyed by fire, he entreated the Ephesians to permit him to rebuild that celebrated Temple at his own expense—wishing that his name should be engraved on some part of the building; yet, strange to tell, the Ephesians refused him his request.

Mr. Soane then related the well known story of the founding of Alexandria, by Alexander the Great, after the designs of Dinocrates the Architect, and his proposal of carving Mount Athos into a Colossal seated figure of the Monarch, which forms the proemium to the second book of Vitruvius. He then proceeded to state that the arts still continued to flourish in the East from the time of the death of Alexander, till the conquest of Greece, by the Romans, who, filled with admiration at the perfection they had attained in these Countries, carried the knowledge of them back to Italy; when with their extended power and vast conceptions, they united to the beautiful simplicity of the Greeks, that grandeur of construction which the Greeks had never attempted. Under the Romans Architecture arrived at that high perfection and magnificence which has been the wonder of all succeeding ages. In fact, said Mr. Soane, it may with justice be said, that EGYPT invented, GREECE purified and improved, and ROME brought Architecture to perfection. With this position we take leave to differ from the professor, and say, that in our opinion, EGYPT invented, GREECE brought Architecture to its extreme perfection, and ROME disfigured it by gaudy and tasteless decorations, and ruin.

ous spoliations of its purity and beauty of outline. Does Mr. Soane mean that the Roman ovolo is perfection over the Greek echinus, or the Roman pseudodoric with its Attic or Doric base; its moulded abacus and egg and tongue ovolo, over the Doric of the Parthenon, with its beauteous primitive baseless marble-like shaft, its simple and graceful annulets, its noble tablet or abacus; or to come to its entablature, the carpenter's mouldings of the cornice of the one, its wooden looking triglyphs and turned metopes over the majestic height, and towering proportions of the other. If he does not mean this, his position is untenable; and if he does, his theory is in opposition to his practice.

But to return to the lecture. The Roman Government, said the professor, for the better protection and encouragement of art, established Schools for the instruction of young Architects, in which they were initiated into the various branches of Science necessary to perfect them in a knowledge of their art. Architecture flourished under the Romans till the time of Severus, from which period it continued to decline till it was almost lost in the dark ages of Gothic ignorance that succeeded. But under the fostering protection of Leo de Medici, the golden age of Architecture and the arts, revived throughout all Italy; a generous glow of feeling again pervaded the minds of men, and from Italy, a love of the arts soon extended itself to France, where an Academy was formed under Louis XIV. and professors appointed in the various branches.

Architecture, said the Professor, must in rank take precedence of the other arts, which only serve as decorations to the superior beauties of their protector, by whom they are preserved uninjured, and handed down to posterity.

To facilitate the improvement of the French Students, the Government of France founded for them an Academy at Rome also, that they might benefit themselves by the

numerous and excellent examples of art there congregated, and have every opportunity of contemplating the remains of ancient grandeur.

From this period nearly a century elapsed before the Students of England, were possessed of any advantages of *this nature*. On the accession of his present Majesty to the throne, he founded a new Academy for the express encouragement of the Fine Arts; no institution of the kind existing previous to that epoch. In this Academy, Painting and Sculpture have met, (said Mr. Soane) with *every* encouragement! and although the Architectural department has hitherto laboured under some disadvantages, yet as *the finances of the Royal Academy increase, they will undoubtedly be rectified to the utmost*; and let us hope, continued Mr. Soane, that under the fostering protection of the Prince Regent, the Star of Architecture will shine with equal splendour, with those of Painting and Sculpture.

After some pertinent observations on the duties and qualifications of a professor of Architecture, on the dignity of Architecture, and the advantages resulting from its cultivation, Mr. Soane proceeded to state that Architecture may be classed into the different branches of Civil, Military, and Naval. Civil Architecture, he said, is partly an art and partly a science; the useful and necessary branches being comprised in the former, and the decorative and ornamental in the latter; in which division it is more immediately connected with painting and sculpture.

Mr. Soane proceeded next to describe from Vitruvius, the requisite qualifications of him who would practise architecture; he must have a decided inclination for the art, and feel *an intense veneration for its beauties*; for without he possesses this feeling in an exalted degree, no knowledge, no precepts can avail. He should be well versed in mathematics, astronomy, chemistry, and the sciences generally; he should be well read in literature, and have a knowledge of



history, poetry, and music; he should have a great soul and an enlightened and comprehensive mind; he should be a stranger to arrogance, *yet not too humble with his employers*; he must not be too impatient to exercise his talents, but must wait till he is required to take upon him the arduous task of conducting the erection of buildings, and of guiding the taste of others.

The noble simplicity of the temples of the Greeks and Romans, beautiful as they are in themselves, and characteristic of their intent, the professor observed, cannot be transferred to private buildings without losing their proper effect, and producing when so applied, a sombre and gloomy appearance. After other observations, he proceeded to an examination of some of the principal public buildings of antiquity. The Colosseum two hundred feet high, and having three orders one above the other, is grand and imposing in its effect; but if three orders were so placed in a height of not more than forty or fifty feet, the grandeur and simplicity is lost from want of size. Triumphal Arches which the Greeks and Romans raised to stimulate their citizens, afforded an opportunity for Architectural display. Through them the conquerors followed captive kings, and they served to perpetuate *the names and services of their Benefactors, and hand down the Memory of them to posterity.*

Mr. Soane next instanced examples of bad taste, and exhibited as instances, the Church of St. Petronius, by Palladio, and the Triumphal Arch, at Wilton; the former frittered and broken into useless and unmeaning parts; and the latter with steps between the columns, thus preventing the passing of Carriages under it, and depriving it of one of the principal features of a Triumphal Arch. Any man, said Mr. Soane, can copy; any man can range columns side by side, and connect them by their entablature; this is but a simple operation: but the young Student who

has a true feeling for his art, will aspire above this; for if the Architect does not conceive as a Poet, combine as a Painter, and execute as a Sculptor, he will not pass the standard of mediocrity, and arrive at the goal of perfection; therefore let him be possessed of a competent knowledge of painting and sculpture, that he may feel and understand their beauties: besides these, he must be well acquainted with all the other arts and sciences.

The knowledge of landscape gardening is also necessary to the architect, that he may make his designs in unison with the features of the country, or correct its imperfections so as to display the building, as well as its own natural beauties, to the greatest advantage. Adorned with these advantages, *architecture has been the boast of the conqueror, the monarch, the poet and the philosopher.* Such was architecture in her ancient purity, honoured and revered by men of the most exalted minds; but, mark the contrast when she is disguised under the capricious garb of *Chinese* or other whimsical appearances, deficient in real taste, yet meretriciously bedizened to catch the eye, we wonder at the perverted taste that could so apply it. Yet, said Mr. Soane, do not let this picture discourage you, rather let it act as a stimulus to greater exertions; scorn to fall into such a vicious practice, and you must ultimately succeed; for architecture has such powerful claims to national and individual protection, that it cannot long remain under its present cloud.

Mr. Soane then took a cursory view of the arts among the antediluvians, particularly their sculpture and architecture, and conjectured, from the circumstance of the ark of Noah, which occupied 120 years in erection, and contained 130,000 superficial feet on each floor, which is larger than any ship of the present times, that they must have arrived at a considerable degree of perfec-

tion. He quoted Herodotus, to shew that men in the early ages copied the operations of animals, using caverns and huts of the rudest materials to shelter them from the inclemences of the weather; and illustrated architecture from the example of the swallow and the bee, with a poetical feeling; and gave a chronological and historical account of the most ancient cities mentioned in Holy Writ. The city of Nineveh, he said, built by Ninus, was of prodigious dimensions; and Babylon was also of vast extent and magnificence, even its walls were reckoned among the wonders of the world. Among other instances, he mentioned the Mausoleum of Artemisia, of which we have unfortunately no remains; and, of the splendid architectural works of Sesostris, many are entirely lost to our times, and, like their noble founder, lay buried in the silent grave. But among the most celebrated remains of antiquity, are the magnificent and extensive ruins of Palmyra and Baalbeck, which, even in their present dilapidated state, have an effect grand and interesting in the extreme. In these vast ruins are yet remaining, long avenues of noble columns, while various huge fragments of stone lie scattered over an immense extent, shewing the size of the ancient city, and forming a melancholy memento of the instability of human grandeur; for of these wondrous cities, little is now known, not even the period of their erection. The Professor then instanced the prodigious excavations of India, the type of their ancient architecture; from caverns he conjectured the Egyptians also borrowed their's; and gave a faithful characteristic of its style, elucidating it with a description of the pyramids of Cairo, and of various opinions as to their intent. He then digressed to the Mausoleum of Hadrian at Rome, and that of Cecilia Metella, both of which yet exist, and told the students, that although we may be dazzled and surprised with the wonders and magnitude of the productions.

of Egyptian architecture, we are by no means satisfied, for, unlike the Greeks, they possess not their symmetry of proportion, and beautifully varied detail, but merely consist of a dull and monotonous uniformity.

The principles of Grecian architecture, said Mr. Soane, must not be sought in the works of India, Persia, or Egypt; the Greeks brought the art to such a superior degree of perfection, that the most violent partizans must allow, that succeeding ages have only the humble task of imitating their works, which have never been surpassed, and seldom equalled. The Greeks erected their temples to their deities after the same manner and construction as their wooden huts and houses; and from this simple origin sprang all those beauties of Grecian architecture, which have in all ages been the wonder and delight of every man of taste. Yet the Greeks did not reach perfection at once; their first efforts were rude; but as they increased in knowledge and experience, they improved upon themselves, till at last they arrived at that perfection which enabled them to execute the temples of Theseus, of Minerva, and many others, eminently possessing a pure simplicity of form, combined with unity of parts, grandeur, and magnificence, blended with a softened majestic depth of light and shade, *such as can only be surpassed by the supreme architecture of the majestic firmament fretted with golden fire.*

END OF THE FIRST LECTURE.

### NEW CHURCHES.

THE Government being now about to decide on the manner of building the new churches, and by whom they are to be designed, we feel it our incumbent duty, learning that they have had schemes and plans from uneducated men, and



mere speculative builders, thrust upon their notice, and knowing how the Commissioners' table is overwhelmed with their designs, to extract out of their proper order a few poignant observations from the later lectures of this eminent professor; and join him in lifting up our voice in execration of the mode which, if adopted, will be a death blow to the architecture of the country, and lower us more in the estimation of the polished world than our late glories have raised us. It has been insinuated that our Government is not rich, and that they cannot *afford* to build like the Directors of the Bank of England. To this thoughtless witticism we reply, that we consider the Directors of the Bank of England to be the most economical builders we have, and that Sir Christopher Wren's Portland stone, hard burnt bricks and cockle shell mortar, his English heart of oak; lead and iron, his marble pavements, and sculptured ornaments, are somewhat superior to the place-brick walls, "compoed" columns, modelled and cast ornaments, that obtrude even upon the palace of the Regent, and the old brick churches, masticked walls, fir roofings, and slate coverings of the projectors who throng the offices of the commissioners for building the new churches.

In the third lecture the professor feelingly lamented that architecture for the last fifty years had not kept pace with the sister arts; but while the professors of painting and sculpture were enjoying a considerable share of patronage, architecture was most injuriously neglected. He enumer-

ated a Buckingham, a Pembroke, a Burlington, a Camelford, and other enlightened patrons of our art, as names to be remembered with respect and gratitude, since whose days architecture has been shorn of its beams. When such patrons as these shall again arise, then, and not till then, will architecture again revive : but when *men, ungifted by nature, and unfitted by education*, have to give judgment on the merits of architectural designs, they will depress, instead of improve, the real architectural talent of the country. The latter part of the seventeenth, and the beginning of the eighteenth centuries, were particularly favourable to legitimate architecture, and England has produced numerous examples to shew what its architects are capable of doing, when left to the exercise of their own taste. The substantial churches built in this city after the fire of London, and under the Act of Anne, are erections, in which durable materials were liberally used ; their timber is oak, their roofs are covered with lead, their walls are of stone, built of a substantial thickness. *These buildings still exist, to shame some of our more recent structures*, in which the walls are built of ill-burned bricks, with the coarsest workmanship, hidden from the view by facings of artificial stone, stucco, Roman cement, mastic, and other pastings, the roofs covered with slates, or porous tiles, while in the place of noble columns of stone, many are at the present day *nothing but cylinders of brick, built round rotten scaffold poles*.

But it being the intention of Government, said Mr. Soane, (who by the way is one of the architects of the Board of Works, whose opinions officially have been taken by the commissioners,) to order the erection of new churches, in which it is to be hoped that real firmness and durability will not be overlooked ; the young architect will now have an opportunity of proving the improved taste of the country ; and from the refined notions of the

present day, doubtless such structures will hereafter arise, that the student in architecture will not, as heretofore, be obliged

—— “ to foreign climes to roam  
In search of models better found at home.”

All the superior talents of your art, said he, addressing the architectural students, will now be called into action ; your names will be spread abroad, and your professional exertions will no longer be confined to making drawings for exhibitions, afterwards to return to moulder in your portfolios, and be forgotten.

In the fifth lecture, Mr. Soane, after a partial repetition of a portion of the above, said, that with great deference to the enlightened and scientific men who form the New Church Committee, he thought the method the most likely to be effective in procuring tasteful and scientific designs, would be the following ; namely, to call, by public advertisement, on young architects to present designs for churches and chapels, the particular amount (not to be exceeded) of each to be named ; all the drawings to be merely washed with Indian Ink, and all drawn to one scale. Let these designs be then submitted for approval to a committee composed of painters, sculptors, and architects, who, after a due inspection and investigation of the merits of the different designs, should give their votes, *not by a concealed ballot*, said he, emphatically, but *OPENLY*, in favour of those which they conceive most preferable, delivering in a report in writing of their reasons for this preference. All the designs should be then, with the reports, submitted to public inspection, that the people at large may have an opportunity of viewing their comparative merits. The successful designs should then be adopted, with the necessary alterations, to adapt them to their intended situations ; and finally, the successful candidates

should be intrusted to execute their own designs, thereby creating an increased interest to merit approbation.

Excellent! Mr. Soane — excellent!—and, although by a recent law of the Academy, the students are precluded from expressing their approbation of such public spirited language, we thank you in the name of our art, and of its rising practitioners; and intreat in our great country's name, the honest and close attention of the Honourable the Commissioners for building the New Churches to these unanswerable remarks.

*(To be continued.)*

**ELECTION OF AN ACADEMICIAN.**—At the annual general meeting of the Academicians, W. Hilton, A.R.A. was elected Royal Academician. The contest, we understand, was between him and Mr. Collins, the landscape painter, and historical painting for once prevailed over her meretricious rivals. What? Hilton elected! Better and better! The Academy at last begin to awake from their lethargy; but for heaven's sake let us have no cant about tributes to historical painting and so forth, as if such elections were compliments which the nest of portrait painters in their infinite condescension graciously bestow out of pity and compassion, upon the historical painters, when they are only duties they are doing. That won't do, gentlemen; you have done your duty in electing Hilton, a duty you ought to have done long ago, if you had not done it, you should have had censure; and as you have done it, you shall have your just praise. The Academy should lay down a law by which to act, namely, that those who are slavishly obsequious before they get in should be considered as suspected persons; because such men have



always been found to be insolently ungrateful afterwards. Now Hilton has never been slavishly obsequious, therefore it may be reasonably supposed he will not be insolently ungrateful. We have heard that his *Europa*, which he has recently painted for Sir John Leicester, is his best picture.

#### FOREIGN CORRESPONDENCE OF THE ROYAL ACADEMY.

Why does not the Secretary for Foreign Correspondence favour us with another "touch of his quality?" His Academic Annals of Correspondence with Russia, some parts of Italy, &c. obtained during a war unprecedented for lack of chivalrous civility, was a most interesting and valuable work, and it would be now comparatively easy to him. We are aware his situation is merely *honorary*, but it is not the less *honourable* to him on that account; and we know also, that his former services were *gratuitous*, and, we believe, scarcely received those *thanks* from which the epithet is derived. "Proffered service," we have heard, but the proverb is somewhat musty. The duty of the Academy to keep up a foreign correspondence, is not however, the less imperative.

#### PREMIUMS OFFERED FOR 1819.

The President and Council have given notice to the students, that the following premiums will be distributed on Friday the 10th day of December next.

#### IN PAINTING.

A gold medal, and the Discourses of the Presidents, Reynolds and West, for the best historical picture in oil colours. The subject to be *the Cave of Despair*, from Spenser's Fairy Queen, book i. canto 9. To consist of not less than three figures. The size of the cloth to be a common half length, viz. four feet two inches by three feet

four inches; the principal figure to measure not more than two feet in height, nor less than twenty inches.\*

#### IN SCULPTURE.

A gold medal, and the Discourses of the Presidents, Reynolds and West, for the best groupe in sculpture. The subject to be, *Jacob wrestling with the Angel*, Gen. chap. xxxii. The principal figure to measure not more than two feet in height, nor less than twenty inches.

N. B. The candidates to present their models either baked, or cast in plaister.

#### IN ARCHITECTURE.

A gold medal, and the Discourses of the Presidents, Reynolds and West, for the best finished designs in architecture. The subject to be, *Pliny's Villa at Laurentinum*.† See Pliny's Letters, lib. ii. epist. 17. The whole comprised in one general and regular composition; the designs to be as large as an entire sheet of double elephant will admit, and to consist of a plan, elevation, section and perspective view.

A number of silver medals will be given for the best drawings and models of Academy figures, done in the Royal Academy.

And for the best accurate-figured drawings of the Front

\* The following additions to the above restrictions were made, says a correspondent, by a learned member, but rejected, as the council wished to leave a *little* latitude to the genius of the students. "his hands to be three inches and three quarters, his nails a quarter of an inch, his nose to be four inches three quarters and one eighth, his eyes two inches, his eye lashes half an inch; the iris of his eye in diameter one nineteenth of an inch. Any student who violates these regulations, if his genius be equal to Raffaele, shall not be allowed to contend for the prize, before his picture is looked at." Ed.

† We congratulate the Academy on this subject. It will provide ample materials for thinking to their students. Ed.

of Shoreditch Church, with its Portico and Steeple, done from actual measurements, carefully finished and washed ; to be as large as a whole sheet of double elephant will admit ; attested to be their own performance by any one of the Academicians, or any other professor of reputation resident in London.

The first medal in each of these classes will be accompanied with a copy of the Lectures of the Professors, Barry, Opie and Fuseli, handsomely bound and inscribed.

Three silver medals will also be given for the best drawings, and three silver medals for the best models, of a *Statue* or *Groupe* in the Antique Academy, to be selected and set out by the Keeper for that purpose, on the 1st day of October next, for one month.

The first medal in each of these classes will be accompanied with a copy of Fuseli's and Opie's Lectures, handsomely bound and inscribed.

Two silver medals for the best copies made in the School of Painting, between the time of its opening after the Exhibition, and the 1st of November. The first medal to be accompanied by the Lectures of the Professors, Barry, Opie and Fuseli ; unless the student to whom the premium may be adjudged, shall have previously acquired them in the Academy.

The pictures, drawings, models and designs for all the premiums, to be delivered to the Keeper of the Royal Academy upon Monday the 1st day of November next.

All the students who are candidates for the premiums of the gold medals, are to attend upon Monday the 15th day of November next (at ten o'clock in the forenoon) in the Royal Academy, in order to give a proof of their abilities, by making a sketch of a given subject in the presence of the Keeper.

The time allowed for making these sketches to be five hours, from ten till three.

The candidates for the historical picture to make their sketches in oil colours.

All the students who are candidates for the premiums given for the Academy figures are to enter their names in the Keeper's book on or before Wednesday the 6th day of October next, and to begin making their drawings or models on Monday the 11th day of October next, when the Visitor will be desired to set the model in the same attitude for six nights successively ; and on Monday the 18th day of October, the model will be placed in another attitude, and continue the same during six nights. Candidates for the premiums to be given for drawings or models from the antique, must enter their names on or before the 1st of October.

The drawings or models done in the Academy are to be left with the Keeper.

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ART. XII. SURRY INSTITUTION. *Lectures on the Comic Writers and Genius of Great Britain.* By WILLIAM HAZLITT, Esq.

Mr. HAZLITT has recently concluded a course of Lectures on the comic writers and genius of Great Britain, at the Surry Institution, which were most numerous attended, and received with an enthusiasm commensurate with their merits. One of them was devoted to an investigation of Hogarth, and possessed a degree of kindred feeling between the critic and the painter quite delightful. Mr. Hazlitt exhibited the leading characters of Hogarth with a novelty, richness and intelligence, at once profound and satisfactory ; exhibiting the strength of character and moral tendency of Hogarth with a truly pictorial pen, as the following short extract will prove :

“ For instance, who, having seen, can easily forget that exquisite frost-piece of religion and morality, the antiquated



Prude in the Morning Scene ; or that striking commentary on the *good old times*, the little wretched appendage of a Footboy, who crawls, half famished and half frozen, behind her ? The French man and woman in the Noon, are the perfection of flighty affectation and studied grimace ; the amiable *fraternization* of the two old women saluting each other is not enough to be admired ; and in the little Master, in the same national group, we see the early promise and personification of that eternal principle of wondrous self-complacency, proof against all circumstances, and which makes the French the only people who are vain even of being cuckolded and being conquered ! Or shall we prefer to this the outrageous distress and unmitigated terrors of the Boy who has dropped his dish of meat, and who seems red all over with shame and vexation, and bursting with the noise he makes ? Or what can be better than the good housewifery of the Girl underneath, who is devouring the lucky fragments ; or than the plump, ripe, florid, luscious look of the Servant-wench near her, embraced by a greasy rascal of an Othello, with her pye-dish tottering like her virtue, and with the most precious part of its contents running over ? Just—no, not quite—as good is the joke of the Woman overhead, who, having quarrelled with her husband, is throwing their Sunday's dinner out of the window, to complete this chapter of accidents of baked dishes.”

In the course of this Lecture, Mr. Hazlitt examined the pretensions of Wilkie to being called the modern Hogarth, by a comparison between these two painters, in which he has honestly stated, and fairly balanced, their several merits. This comparison we shall give entire.

“ It will assist us in forming a more determinate idea of the peculiar genius of Hogarth, to compare him with a deservedly admired artist in our own times. The highest authority on art in this country, I understand, has pro-

## Comparison between Hogarth and Wilkie. 117

nounced that Mr. Wilkie united the excellences of Hogarth to those of Teniers. I demur to this decision in both its branches; but in demurring to authority, it is necessary to give our reasons. I conceive that this ingenious and attentive observer of nature has certain essential, real, and indisputable excellences of his own; and I think it, therefore, the less important to clothe him with any vicarious merits which do not belong to him. Mr. Wilkie's pictures, generally speaking, derive almost their whole value from their *reality*, or the truth of the representation. They are works of pure imitative art; and the test of this style of composition is to represent nature faithfully and happily in its simplest combinations. It may be said of an artist like Mr. Wilkie, that *nothing human is indifferent to him*. His mind takes an interest in, and it gives an interest to, the most familiar scenes and transactions of life. He professedly gives character, thought, and passion, in their lowest degrees, and in their every-day forms. He selects the commonest events and appearances of nature for his subjects; and trusts to their very commonness for the interest and amusement he is to excite. Mr. Wilkie is a serious, prosaic, literal narrator of facts; and his pictures may be considered as diaries, or minutes of what is passing constantly about us. Hogarth, on the contrary, is essentially a comic painter; his pictures are not indifferent, unimpassioned descriptions of human nature, but rich, exuberant satires upon it. He is carried away by a passion for the *ridiculous*. His object is "to shew vice her own feature, scorn her own image." He is so far from contenting himself with still-life, that he is always on the verge of caricature, though without ever falling into it. He does not represent folly or vice in its incipient, or dormant, or *grub* state; but full grown, with wings pampered into all sorts of affectation, airy, ostentatious, and extravagant. Folly is there seen at the height—the moon is at the full; it is "the very error of the time."

There is a perpetual collision of eccentricities—a tilt and tournament of absurdities ; the prejudices and caprices of mankind are let loose, and set together by the ears, as in a bear-garden. Hogarth paints nothing but comedy, or tragic-comedy. Wilkie paints neither one nor the other. Hogarth never looks at any object but to find out a moral or a ludicrous effect. Wilkie never looks at any object but to see that it is there. Hogarth's pictures are a perfect jest-book, from one end to the other. I do not remember a single joke in Wilkie's, except one very bad one of the boy in the Blind Fiddler, scraping the gridiron, or fire-shovel, I forget which it is.\* In looking at Hogarth, you are ready to burst your sides with laughing at the unaccountable jumble of odd things which are brought together ; you look at Wilkie's pictures with a mingled feeling of curiosity, and admiration at the accuracy of the representation. For instance, there is a most admirable head of a man coughing in the Rent-day ; the action, the keeping, the choaked sensation, are inimitable : but there is nothing to laugh at in a man coughing. What strikes the mind is the difficulty of a man's being painted coughing, which here certainly is a masterpiece of art. But turn to the blackguard Cobbler in the Election Dinner, who has been smutting his neighbour's face over, and who is lolling out his tongue at the joke, with a most surprising obliquity of vision ; and immediately “your lungs begin to crow like chanticleer.” Again, there is the little boy crying in the Cut Finger, who only gives you the idea of a cross, disagreeable, obstinate child in pain : whereas the same face in Hogarth's Noon, from the ridiculous perplexity it is in, and its extravagant, noisy, unfelt distress, at the accident of having let fall the pye-dish, is quite irresistible. Mr. Wilkie, in his picture of the Ale-house-door, I believe, painted Mr. Liston as one of the

\* The Waiter drawing the cork, in the Rent-day, is another exception, and quite Hogarthian.

figures, without any great effect. Hogarth would have given any price for such a subject, and would have made it worth any money. I have never seen any thing, in the expression of comic humour, equal to Hogarth's pictures, but Liston's face.

“ Mr. Wilkie paints interiors: but still you generally connect them with the country. Hogarth, even when he paints people in the open air, represents them either as coming from London, as in the polling for votes at Brentford, or as returning to it, as the dyer and his wife at Baginbelle Wells. In this last picture, he has contrived to convert a common rural image into a type and emblem of city honours. In fact, I know no one who had a less pastoral imagination than Hogarth. He delights in the thick of St. Giles's or St. James's. His pictures breathe a certain close, greasy, tavern air. The fare he serves up to us consists of high-seasoned dishes, ragouts, and olla podridas, like the supper in *Gil Blas*, which it requires a strong stomach to digest. Mr. Wilkie presents us with a sort of lenten fare, very good and wholesome, but rather insipid than overpowering! Mr. Wilkie's pictures are, in general, much better painted than Hogarth's; but the *Marriage-à-la Mode* is superior both in colour and execution to any of Wilkie's. I may add here, without any disparagement, that, as an artist, Wilkie is hardly to be mentioned with Teniers. Neither in truth and brilliant clearness of colouring, nor in facility of execution, is there any comparison. Teniers was a perfect master in all these respects; and our own countryman is positively defective, notwithstanding the very laudable care with which he finishes every part of his pictures. There is an evident smear and dragging of the paint, which is also of a bad purple, or puttyish tone, and which never appears in the pictures of the Flemish artist, any more than in a looking-glass. Teniers, probably from his facility of execution, succeeded in giving a more local and momentary



expression to his figures. They seem each going on with his particular amusement or occupation; Wilkie's have, in general, more a look of sitting for their pictures. Their compositions are very different also: and in this respect, I believe, Mr. Wilkie has the advantage. Teniers's boors are usually amusing themselves at skittles, or dancing, or drinking, or smoking, or doing what they like, in a careless, desultory way; and so the composition is loose and irregular. Wilkie's figures are all drawn up in a regular order, and engaged in one principal action, with occasional episodes. The story of the Blind Fidler is the most interesting, and the best told. The two children standing before the musician are delightful. The Card-players is the best coloured of his pictures, if I am not mistaken. The Village politicians, though excellent as to character and composition, is inferior as a picture to those which Mr. Wilkie has since painted. His latest pictures, however, do not appear to me to be his best. There is something of manner and affectation in the grouping of the figures, and a pink and rosy colour spread over them, which is out of place. The hues of Rubens and Sir Joshua do not agree with Mr. Wilkie's subjects. One of his last pictures, that of Duncan Gray, is equally remarkable for sweetness and simplicity in colour, composition, and expression. I must here conclude this very general account; for to point out the particular beauties of every one of his pictures in detail, would require an essay by itself."

Our readers will learn with gratification that these Lectures are in the press, and will be published immediately.

ART. XIII. *Exhibition of the Works of British Artists placed in the Gallery of the BRITISH INSTITUTION, Pall-Mall, for exhibition and sale, 1819. Pictures sold, names of purchasers, &c.*

THE exhibition at the Gallery this year contains nothing very striking, with the exception of MARTIN's grand composition of the fall of Babylon, yet there are instances of improvement gratifying to the well-wishers to historical art. The hundred guineas given last year to BROCKEDEN has not been thrown away; his *Moses receiving the Tables of the Law*, No. 1, is an advance. 2. *Triumph of Britannia*, by STOTHARD, possesses the usual faults and beauties of the artist, and all the radical faults of allegory. 13. *China Menders*, by WILKIE, is a pretty picture, but below the height he had attained before he entered into the broils and cabals of the Academy. 14. *Shylock*, by JACKSON, may be called a good portrait of an old Jew model; but who can, for a moment, imagine the thoughts that glow, the words that burn, of Shakspeare's Shylock, could have emanated from such a mouth, or have been conceived by such a head as this: it is not Shakspeare's, but Mr. Jackson's Shylock; 163. *Fête Champêtre*, T. STOTHARD; it is a disgrace to buyers that this picture was unsold. 176. *The Fall of Babylon*, J. MARTIN. The finest poetical landscape of the day. 190. *The tired Model*, J. WARD; but (use some men after their deserts, and who shall escape whipping? Use them after your own honour and dignity; the less they deserve, the more merit is in your bounty." SHAKSPEARE.) of this we say nothing!

Among the most worthy of notice from various causes, are—26. *The Return of Louis XVIII.* 1814, BIRD. 69. *A Javanese*, S. LANE. 71. *View on the River Yare*, G. VINCENT. 81. *Mother and Child*, Mrs. W. CARPENTER. 82. *Dance at St. Cloud*, J. J. CHALON.

86. *The Bouvelard's Paris*, *ibid.* 87. *Anne Page and Slender*, C. R. LESLIE. 92. *Magna Charta*, A. W. DEVIS. 102. *Moliere consulting his Servant*, FRADELLE. 105. *The Cut disturbed*, E. LANDSEER. 108. *The Wanton Puppy*, *ibid.* 126. *The burning Shame*, T. M. WRIGHT. 152. *Devotion*, T. MILLICHAP, good. 156. *Una with the Satyrs*, W. HILTON, improved since its exhibition last year at Somerset House. 162. *The Indian Circean*, T. STEWARDSON. 163. *Fête Champêtre*, T. STOTHARD. 188. *Newfoundland Dog and Rabbit*, E. LANDSEER, unexcelled in the English school of animal painters. 210. *Sailing Match at Wroxham, near Norwich*, J. STARK. 218. *Fighting Dogs getting wind*, E. LANDSEER. 229. *Jeremiah dictating to Baruch his second Prophecy of the Destruction of Jerusalem*, T. CHRISTMAS. There is nothing low or vulgar about this picture; the painter has evidently not been able, from want of knowledge and practice, to accomplish the objects he aimed at: its principal faults are want of ability in execution, not of elementary knowledge.

In sculpture the best are BAILEY's *Cupid disarmed*, and KENDRICK's *Prometheus chained to the rocks*.

The pictures purchased this year from the Gallery are the following:

Purchasers.	Subjects.	No. in Cat.	Artists.
J. Allnut, Esq.	Grove Scene,	5.	J. Stark.
Sir Geo. Beaumont,	Departure of the Diligence from Rouen, 200 guineas,	11.	W. Collins,
Geo. Phillips, Esq. M. P.	China Menders, 130 guineas.	13.	D. Wilkie.
T. Garle, Esq.	Shylock—30 guineas.	14.	J. Jackson.
J. Allnut, Esq.	Boy's Head, a study—20 guineas,	16.	W. Davison.
J. Baidon, Esq.	Cottage Scene,	22.	P. Nasmyth,
Sir W. Cockburn, Bart.	The Woodman's Cottage Door,	25.	Thomas Barker.
Earl of Bridgewater,	The Return of Louis XVIII, 1000 gs.	26.	E. Bird.
Marquis of Lansdowne,	Fifth of November—20 guineas,	40.	W. F. Witherington.
J. Parker, Esq.	A Frolic,	66.	C. C. Coventry.
James Smith, Esq.	The Coquette,	68.	C. C. Coventry.
Countess de Grey,	View on the River Yare, 120 guineas,	71.	George Vincent.
H. R. Hoare, Esq.	View near Windsor,	75.	W. Ingalton.
J. Pinhorn, Esq.	A Mill,	78.	J. Cons table.

Purchasers.	Subjects.	No. in Cat.	Artists.
Mrs. May, The Prince Régent,	Mother and Child, Scene on the Coast of Norfolk, 150 guineas,	81. 85.	Mrs. W. Carpenter. W. Collins.
Thomas Hope, Esq.	The Boulevards—50 guineas,	86.	J. J. Chalon.
— Richardson, Esq.	Anne Page & Slender—50 guineas,	87.	C. R. Leslie.
Duke of Bedford,	The Oreston Quarry, Plymouth,	88.	Geo. Samuel,
Alexander Davison, Esq.	Magna Charta—400 guineas,	92.	A. W. Devis.
N. Ridley Colborne, Esq.	Study from Nature,	96.	Ab. Cooper.
Rev. W. Long,	Broadstairs,	97.	John Wilson.
Sir M. W. Ridley, Bart.	Sheffield,	98.	T. C. Hoffland.
J. Glover, Esq.	Back of Broadstairs Pier,	99.	John Wilson.
J. Wilkinson, Esq.	Taking out the Thorn,	101.	W. Kidd.
Gen. Dowdswell,	Cottage and Figures,	103.	John Burnett.
Sir J. G. Egerton, Bart.	The Cat disturbed—25 guineas,	105.	Edwin Landseer.
J. J. Bullock, Esq.	Waterfall in Cuckfield Park, Sussex.	107.	C. J. Scott.
P. Test, Esq.	Douglas Bridge, near Inverary,	251.	P. Nasmyth.
H. R. Hoare, Esq.	The Wanton Pippuy—20 guineas,	108.	Edwin Landseer.
J. Wilkinson, Esq.	Life Guards charging the Cuiras- siers at Waterloo,	113.	W. Findlater.
G. Morant, Esq.	Cottage Interior,	119.	George Jones.
J. Allnutt, Esq.	Dead Game,	122.	B. Blake.
N. Ogle, Esq.	The Standard Bearer,	123.	Ab. Cooper.
T. Tomkisson,	The Burning Shame,	126.	T. M. Wright,
— Marsh, Esq.	Game at Pat,	128.	S. Woodin, jun.
— Marsh, Esq.	Game at Chess,	129.	S. Woodin.
G. Watson Taylor, Esq.	Bourdeaux Diligence, &c. 45 guineas,	135.	Geo. Jones.
J. Garle, Esq.	Scene from Falconer's Shipwreck,	168.	W. Anderson.
J. Coles, Esq.	Falstaff in the Buck Basket,	143.	G. S. Newton.
T. Stokes, Esq.	Coast Scene,	144.	Charles Deane.
Jesse Watts Russell, Esq.	Una with the Satyrs.—400 guineas.	156.	W. Hilton, R. A.
Countess de Grey,	The Coach, &c.	159.	W. R. Bigg.
J. Wilkinson, Esq.	Landscape,	169.	S. Palmer, jun.
Henry Philip Hope, Esq.	The Fall of Babylon, 400 guineas.	176.	J. Martin.
Duke of Marlborough,	White Knights,	180.	T. C. Hoffland.
E. Dymock, Esq.	Newfoundland Dog and Rabbit, 35 guineas,	188.	E. Landseer.
R. Frankland, Esq. M. P.	Argyle's Bowling Green,	197.	P. Nasmyth.
J. Allnutt, Esq.	Gil Blas, seizing the keys from Dame Leonora, &c.	202.	F. P. Stephanoff.
J. Glover, Esq.	Landscape,	205.	J. Wilson.
— Lombard, Esq.	The Rat-Catcher,	212.	R. B. Davis.
Thomas Stokes, Esq.	Flemish Boats,	213.	John Wilson.
James Sedgwick, Esq.	Interior of a Cowhouse.	215.	J. Stark.
Sir G. Beaumont, Bart.	Fighting Dogs,	218.	E. Landseer.
J. Wadmore, Esq.	Fisherman's Hut, Isle of Wight,	230.	John Burnett.
J. Wadmore Esq.	Boy and Cattle,	233.	The same.
J. J. Bullock, Esq.	Going to Market,	236.	W. F. Witherington.
H. R. Hoare, Esq.	The Owl,	239.	R. B. Davis.
James Reid, Esq.	Village Choristers tuning,	244.	W. Novice.
Earl Brownlow,	View near Gravesend—40 guineas,	246.	P. Nasmyth.
T. W. Quintin, Esq.	Ullswater,	252.	C. Deane.
J. Reid, Esq.	Coast Scene, with Figures,	259.	P. Chantry.
J. Wilkinson, Esq.	The Peasant Shooting,	260.	T. C. Turner.



ART. XIV. *Exhibition of Drawings*,—"that's wormwood!"  
—from the CARTOONS,—“death!”—and *Elgin mar-*  
*bles*,—"d——n——n!" Executed in public, at the  
*British Museum, and the Gallery of the British Institu-*  
*tion, by Mr. Haydon's Pupils.* "Oh!" SHAKSPEARE.

And next to him malicious Envy rode  
————— and still did chaw  
Between his canker'd teeth, a venomous tode  
That all the poison ran about his chaw ;  
But inwardly he chewed his own maw  
At neibors welth, that made him ever mad ;  
For death it was, when any good he saw :  
And wept, that cause of weeping none he had :  
But when he heard of harme, he waxed wondrous  
glad.

\* \* \* \* \*

He hated all good workes and virtuous deeds,  
And him no lesse, that any like did use ;  
And, who with gracious bread the hungry feeds,  
His almes for want of faith, he doth accuse ;  
So every good to bad he doth abuse :

—————  
He does back-bite, and spightful poison spues  
From leprous mouth on all that ever writt :  
Such one vile envy was ; that fifth in row did  
sit.

SPENCER.

WHAT a passion the Catalogue raisonnéers are in ! First  
of all they raged against the Directors of the British Insti-  
tution, for being so cruel as to exhibit fine pictures to im-  
prove the public taste ; then they raged that no notice  
was taken of their piteous complaints, and that two Car-  
toons were brought to do more good still : then they were  
in a fury that Haydon went down to draw from them,  
and made his pupils draw too ; then they were in an agony

when an exhibition of their drawings was announced, and now they rave because it has succeeded.

It will be an interesting bit of human nature to give a rapid history of this *Cartoon disease*. At the first exhibition of drawings in the Gallery, the persons afflicted, insisted that Haydon and his pupils degraded themselves by drawing in chalk; at the next the unhappy sufferers gave evident symptoms of convulsive fits, and in their raving talked of holes kicked, faces rubbed out by sponges, pointing to the places with furious dashes of the finger, saying, "Why, don't you see a hole, a large hole in the Cartoon?" "No!" it was replied with great simplicity, "Yet all *that is* we see." Some shrugged and laughed, others said, "the men were mad, or feigned mad to bee;" but some, more shrewd, saw through the green and glutinous film, that Envy had spat out to cover his rankling malice and bilious purposes; the Noble Directors were not to be imposed upon; two Cartoons came again; his pupils made better drawings than ever; the fever increased, cooling draughts acted on their frames like water on hot iron. Notwithstanding the young men were Haydon's pupils when the Cartoons were reported to be injured, notwithstanding they were his pupils when they were said to draw better than himself, yet the moment their drawings reflected credit on his instructions, they turned round with that sudden transition for which the insane are so remarkable, and declared they were no pupils of his at all!

"Gentle shepherds tell us how!"

The private day of this exhibition was the most glorious of Haydon's life, and the most mortifying and painful to that of his enemies. The approbation he met with here, could no longer be stigmatized as bestowed on him and pupils from partiality and friendship, as our approbation of him and his system has always been. Here were

assembled many of the most celebrated in rank and talent in both houses of parliament, most of the foreign ambassadors in town, many ladies of rank and beauty, and all, too, for a purpose to see the drawings of these young men, and for no other. Envy was struck dumb and looked blank. Envy lost his faculties, and could no longer invent any paltry falsehood, or hint any paltry insinuation, or take shelter under any paltry subterfuge. The day was dark, cloudy, and wet; no person would have come out who could have staid at home. What? were not the nobility on the road to Carlton-house, and did they not call in by accident, because they were going by No! that could not be, the Prince was not in town. Were they not going to the opera? No—the opera was not open. Were they not going down to the house of lords or the house of commons? No—neither of the houses sat on that day. What did the nobility come out for? What? “Oh, fatal vision!” Is it possible? Can it be? Am I waking! dreaming! sleeping! walking! or talking! Could they come out? to go to Hay—— Hay—— Who?—— H—ay——don——’s exhibition? Oh!—— here he groaned excessively). What? Haydon’s—— Pupils——Drawings ——Anatomy——Dissections ——hands, feet, expression, Cartoons. O—h—— (here in he swooned), and when he recovered, he tottered home and eat nothing, and sat with a pain in his stomach all the evening; went to bed; did not sleep——got up the next morning; and looking in the glass to shave himself, he saw——! Haydon’s face in the glass, upon his own shoulders! And his lips grew yellow with bile; and his frame trembled; and he took his razor, still keeping his eyes fixed on what he thought was Haydon’s countenance in the glass, and he moved it slily up, and his faculties became blurred, and he gave a sudden gash in hopes of cutting Haydon’s throat, and *he cut his own!* And there was an end of Envy! But to be serious.

The success of this Exhibition is a refutation for ever of the unjust calumnies that have been poured upon the English nobility and the English people for years by foreign writers, from the suspicion, that they did not possess any great feeling for the higher qualities of art. Those who have done them such an injustice, should have visited the exhibition on the fine days; they would then have seen crowds of elegant and refined women and men, not attracted by any of the common attractions of an exhibition, but by the purest expressions, the purest forms, the most graceful draperies all conveyed in the simplest methods of imitation, black and white chalk. There could not be a more satisfactory proof of their sound and innate feeling for art. We overheard sweet young girls talking trippingly, of the expression of Elymas, the awful look of St. Paul, and the beautiful gate, with as much taste and feeling as they are obliged to talk at the Somerset-house exhibition of Alderman Wood and the Sheriffs of London. We have no hesitation in saying, that this Exhibition will produce, nay, has produced a complete revolution in the feelings of the people. It settles for ever this point, that when fine things are produced by our own countrymen, though but chalk drawings, they will be felt with as much depth, and hailed with as much enthusiasm, as if executed by those, whose genius has been magnified by the lapse of ages, and whose names, education, and early habit have rendered sacred to our minds.

We were the first, as Editor of this work, to notice the efforts of these young men; we did not come in at the fag end, and give our common praise, as to the fashionable portrait painters of the day, or the common cant of newspaper criticism. No;—we mentioned names that were never mentioned before: we told our readers before the work appeared in public, that Edwin Landseer painted fighting dogs in parts equal to Snyders. Sir George Beau-



mont purchased the picture, and the public sanctioned our approbation. We again asserted, that he had painted a Newfoundland dog with a rabbit in his mouth, that was equal to any thing : the public again sanctioned our approbation on its appearance, and it was purchased immediately. The last pictures, by Edwin Landseer, in the British Gallery, placed him at once as the first animal painter of the day ; he is not to be spoiled by such merited praise ; he will do better things than he has done, but what he has done is better than what any other person can do ; he sees deeper into nature than any of his pictures have hitherto displayed ; he must improve, because he never will be able to equal his ideas.

Of Bewick, of Thomas and of Charles Landseer, we always spoke with equal certainty, and as far as they have gone, they have proved our assertions to be right, and have silenced all cavilling. It is quite amusing to see the effect of this exhibition on the Academicians. They are perfectly ready to acknowledge the beauty of the drawings ; they are very ready to confess the talents of the young men now they can no longer deny them ; yes—but then—always a *but*—Haydon deserves no praise for what these young men have done—ah !—“ there’s the rub.”—Haydon—Haydon is the giant that hides every thing from their eyes ; they see Haydon in their sleep, Haydon when they are awake ; they think of Haydon when they are eating, and see him at the bottom of their glasses when they have drank their wine. Haydon deserves no credit for this—Oh !—of course not : they drew very finely indeed long before they came to Haydon, and were students at the Academy. Were they really ? “ Gentle shepherds tell us when.” We never knew that, therefore we will examine this question. In the first place, Bewick came to town in 1816 from the country, with an express determination of becoming his pupil ; they accidentally met a

few days after his arrival in town at the Elgin marbles. Haydon at once saw the budding power in his drawing, though it was full of ignorance. An invitation followed to breakfast, and Bewick at once put himself under his direction. At that time Bewick had never seen the Academy, and made no attempt to get into it for five months afterwards, and the first time he did he was refused. Thus far the assertion, as it concerns Bewick's being in the Academy before he came to Haydon falls to the ground.

Webb, who made those fine drawings of hands, has only been his pupil since last August, and never was in his life in the Academy to draw.

Chatfield, who has made another beautiful drawing of a hand, has also never drawn in the Academy.

Thomas Landseer, who made the fine drawing of the right hand half of the Beautiful Gate, is not a student of the Academy, and never drew there in his life; but Charles Landseer, who drew the other half of the Beautiful Gate, *was* a student of the Academy, and when Mr. Landseer put his sons under Mr. Haydon's instructions, Charles brought with him all the blessed effects of an Academical education. Mr. Haydon says,\* he drew hard, square, and mannered, and it required all Haydon's constant advice, and his own constant efforts, to get out of it: and his last drawing shews he has entirely got out of it, and that he draws with equal power to his brother. Thus as to the love of truth in those who wish to deprive Haydon of any honours he may derive from his instruction of these excellent young men.

We have heard also that some have asserted, that Haydon made a demand of all the drawings from the Cartoons as soon as they had done them. Now for the truth of *this* assertion. The large drawing of St. Paul striking Elymas

\* See his letter in the Examiner.

blind, was executed by Bewick for Haydon at a stipulated price, Haydon finding the canvas and the paper; which price has been paid, and with which Bewick is perfectly satisfied. The large drawing of the Beautiful Gate by the Landseers, and that of Christ delivering the Keys, by Bewick, were also to have been executed for Haydon at a price mutually to be agreed upon when finished. Thus the drawings would form a school for their own studies hereafter, as well as his. When the drawings were finished, Mr. and Mrs. Landseer wrote Haydon a most affectionate letter, requesting that he would accept the drawings, and not think of paying for them. It was a mark of their friendship for the attention he paid their sons. Thus far as to the truth of the second amiable assertion, which our readers will see is just as well founded as the first. But why do we waste our time in such trash? We must own, that we should not have been satisfied had not his enemies been roused; a man should never be completely satisfied that he has made a hit, unless he finds that his enemies are in as great a passion as his friends are in delight. Then let him be tranquil and content; then let him be sure, that when people bend their fists and strike the table, and knock their fists against the wall, that all is going on as it should do. "Things in motion sooner catch the eye than what not stirs."\* His enemies now begin to see

"The baby figure of the giant mass

"Of things to come at large."†

All the abuse, all the attacks, all the calumnies with which he has been oppressed for the last ten years, he must consider as nothing to what he and his pupils will have for the next ten years to come. But we know him well; we do not fear him.

The great object of the Academy and their dependants

\* Shakspeare. † Ibid.

now will be, to sow jealousy and bad passions between him and his pupils; to divide them, if possible, and, if possible, to make them believe that *he* has separate interests from *their's*; that he only waits to make them tools for his own aggrandizement, and to wield their abilities for the purposes of his own ambition. If they listen for one moment to this pestilential poison, they will be separated from him for ever. We warn them publicly of it, for we have really too much regard for their advance in art, and for the advance in art of the country. We know the Academicians to the very bone and marrow, and we shall watch over the progress of these young men, and warn them of any insidious attacks with the sincerity of real friends. Haydon's conduct to them, from beginning to end, speaks for itself, and requires no illustration; we are quite sure they will never forget it.

Among the company who honoured the private day, we select the names of His Grace the Duke of Argyll, the Marquess of Lansdowne, Earl Grosvenor, Countess of Mulgrave and daughters, Lord Radstock and daughters, Lord Aston, Baroness de Rolle, Sir John and the Misses Swinburne, Sir William and Lady Knighton, Sir Robert Moorsom, Sir J. Grey Egerton, Lady Rowley and Miss Rowley, Mrs. General Hammond; Sir W. Elford, Hon. Aug. Phipps, Hon. General Phipps, Hon. Miss Murray, Lady Bernard, Baron de Steineld, the Swedish Minister, Baron de Humboldt, the Prussian Minister, Baron de Just, the Saxon Minister, M. Wagner, Charge d'Affaires for Wirtemberg, the Right Hon. John Hookham Frere, M. de Bludoff, W. Hamilton, Esq. Foreign Office, H. Banks, Esq. M. P., C. W. Wynne, Esq. M. P. John Barrow, Esq. Ridley Colbourne, Esq. M. P. G. Tierney, Esq. M. P. Taylor Combe, Esq. Coleridge the poet, and Turner the painter, &c. &c. &c. with several other distinguished persons. Earl Mulgrave, the first nobleman who gave



Haydon a commission, was prevented by illness from coming. Lord and Lady Normanby, Sir Gore Ousley, Sir Robert Wigram, Mr. Rush, the American Ambassador, and several others of rank expressed their regret at not being able to attend.

During one of the public days, His Royal Highness the Archduke Maximilian honoured the exhibition by a visit, attended by M. de Neumann, Chargé d'Affaires for Austria ; he was received by Mr. Haydon, and met at the exhibition by the Earl of Aberdeen and Mr. Hamilton. He expressed himself astonished at such drawings by such very young men ; the Fates, and the Ceres, and Proserpine, by Bewick, and the Beautiful Gate, by Thomas and Charles Landseer, were what he most particularly admired. The Directors of the British Gallery, and the Trustees of the British Museum deserve the thanks of the country by the opportunity they afforded to study free from all restraint and untrammelled by useless restriction. The purchase of the Elgin marbles, and the foundation of the British Gallery, have been, and will be, the two great corner stones of English historical painting. May the desires of the patrons be ably seconded by the youth of the country, and may the difficulties of the higher walk of art, which have hitherto been so great, from accident, and not attention, be dissipated by the energies of those who are to come !

ART. XV. *Portraits of illustrious Personages of Great Britain, with Biographical and Historical Memoirs of their Lives and Actions.* By EDMUND LODGE, Esq. *Lancaster Herald, F. S. A. author of the Biographical Tracts attached to the "Holbein Heads," &c.* London, 1819. Lackington and Co., and Longman and Co.

THE pleasure derived from portraiture, or rather from the viewing of faithful portraits of illustrious persons, is next to that of seeing the persons themselves; and portraits become more interesting from the eminence of the persons represented, as well as from their own intrinsic excellence. The intrinsic excellence or value of the portraits by Raffaele, Titian, Rubens, Vandyke, and others of the great masters, arose from their transcendant powers in the higher branch of their art, history, which enabled them to bring into the field of portrait painting more than talent enough for a mere portrait painter: hence the excellence of the portraits by these eminent men, who never will be equalled, but by men of equal talent in their own class.

The work before us is of a high class of illustrated books, being in large folio, of excellent paper, a beautiful type, fine ink and great typographic skill. The prints selected are of the most eminent personages, from the best portraits preserved in the most authentic and best collections. The engravings, it is true, are of the mixed style of line and point, that has been so powerfully anathematized by the best writer\* on the art in our times, who is also one of the ablest of our line engravers; but if it be true, and who can effectively controvert it, that if an effect be produced of light and shade, on the paper from the copper

\* Mr. Landseer.

in black and white equivalent to the picture, of what consequence is it by what means that effect is produced whether by lines, or dots, or both? Hogarth, in reply to an engraver who boasted of the fineness of his stroke and the purity of his lines, replied he did not care if he had hatched it with a tenpenny nail, if his expression and character had been preserved. The character, expression, and effect of the original pictures are here kept, particularly in some fine examples by Agar, Scriven, and Bond, and possess a delicacy much to be desired in such subjects, with a sparkling brilliancy and softness equal to mezzotinto, without the sooty fogginess of that process.

We are the more diffuse on this head, knowing the prejudice that the above eminent professor's sentiments have produced against a branch of engraving, that Bartolozzi used with such prodigious effect in many of his portraits. We agree with him in the preference of line for historical and larger subjects, but can never concede to his prejudices in favour of his own peculiar line of art, against the fair claims of others.

As this most powerful advocate for line engraving has made his opinion, both public and popular, by the honourable means of public Lectures and the Press, let us pay a little attention to the sentiments of another writer, who practised the dot or stipple manner, with the greatest success in our times: the late Mr. Meadows, who fell a sacrifice to his art, and was as great an enthusiast for *his* style, though not so powerful a writer, as the former. He it is true, gave the preference to his own style for every thing; for a large subject his *storm in harvest* after Westall, is as fine as the style can go; and his smaller subjects, from the same Painter, scarcely leave a wish of enquiry how they are performed. The truth however is between; each has its separate beauties, and each deserves encouragement and praise. So in painting, with some fresco is every

thing, and oils are fit only for women and children; and with others, fresco is brickdusty, hard and leathery, and Oil is every thing. All these mistake the means for the end. The *means* certainly deserve consideration, but the *end* is the all in all, either in painting or engraving.

But to return to Mr. Meadows.—This Engraver, we are told by his biographer,\* when he became a pupil of Strutt, practised both manners, but after the most mature deliberation, gave a decided preference to the Chalk engraving, in which opinion he continued to the end of his life. Mr. Meadows thinks, from a work of Finiguera, that he himself copied, which is engraved in close imitation of a pen-and-ink drawing, that Finiguera “made first a drawing in that manner, carefully laying the strokes in such a way as to avoid crossing them, to prevent the ink from blotting; and that this he afterwards copied stroke for stroke with the graver. In this he was followed by Andrea Mantegna, a Painter of high and deserved repute at that time, who seems to have copied his own drawings, blots and all, with the most minute precision.” Thus, continues he, “it seems the first intention of this kind of engraving, was the multiplication of pen-and-ink Drawings; and had any of the other methods of engraving since discovered, preceded engraving in strokes, the latter would, in all likelihood, have been distinguished by the appellation of pen-and-ink Engraving: as another mode of more recent introduction has been denominated *Chalk Engraving*.”

This is at least ingenious, but his Storm in Harvest will not make us prefer Chalk engraving to line, for large or historical Engraving; nor will his powerful antagonist make us think it should never be used at all.

The Work now under consideration, consists of a series of Portraits of illustrious personages of Great Britain, from

\* Who signs J. H. in a preface to Meadows's Lectures on Engraving, delivered at the Surry Institution, in 1809.



the earliest periods to which *authentic* Portraits can be traced, to about the beginning of the eighteenth century, accompanied with biographical Memoirs of their lives and actions. The original Pictures from which the engravings have been made, are selected from the Galleries of our principal nobility and gentry, or from the national Collections of the Country, which have been lent to the enterprising publishers with a liberality deserving the highest praise. Highly finished Drawings, in colours, by Haines, Satchwell, Hilton, and Crease, were made from all the Pictures ; and, of these, we speak in the highest praise from ocular demonstration ; they will form one of the most beautiful Cabinet Collections of large sized miniature Portraits in existence, and as a collection should never be separated.

Where all possess merit, it is difficult to select ; but in such a number there must be various degrees, and among those which possess it in the highest degree, we feel pleasure in enumerating the following, namely : Sir Philip Sidney, from the Collection of the Duke of Bedford, painted by Sir Antonio More, drawn by Haines, and engraved by Scriven ; Thomas Cranmer, Archbishop of Canterbury, from the British Museum, painted by Gerbicus Fliccius or Flick, drawn by Haines, engraved by Picart ; George Villiers, first Duke of Buckingham, from the Earl of Clarendon's Collections, painted by Jansen, drawn by Crease, engraved by Picart, and is a most beautiful Print ; James Stanley, seventh Earl of Derby, from the Collection of the present Earl of Derby, painted by Vandyke, drawn by Satchwell, and engraved by Scriven ; an Engraving of most exquisite fidelity and beauty : it is all composed of lines, except the flesh, which is beautifully stippled, and the Helmet and other parts of the armour beautiful ; George Monk, Duke of Albemarle, from a Picture at the Town-hall, Exeter, presented by King Charles II. painted by Sir Peter Lely, drawn by Crease, and engraved by Fry ; Thomas Wentworth, Earl of Strafford,

from the fine Collection of the Earl of Egremont, painted by Vandyke, drawn by Satchwell, and engraved by Agar; Queen Jane Seymour, from the Duke of Bedford's Collection, painted by Holbein, and engraved by Bond, after a Drawing by Satchwell; John Graham, Viscount of Dundee, from the Collection of the Earl of Strathmore, painted by Lely, and engraved by Agar. This nobleman is the Claverhouse so celebrated in the *Tales of my Landlord*.

The entire List we had selected is too numerous for insertion, therefore we repeat that it is difficult if not invidious, to select where such an equality of merit is preserved. Those we have mentioned are decidedly among the best; yet the worst among the others, are but few degrees below some we have cited.

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ART. XVI. *A picturesque Tour of Italy, from Drawings made in 1816—1817.* By JAMES HAKEWILL, Architect, London. MURRAY, 1819.—Parts 1, 2, 3, and 4.

MR. HAKEWILL, in the preliminary announcement of this Work, says, that "Italy has ever been the favorite Country of the landscape Painter; the study of its varied scenery perfected the classic elegance of Claude, the sylvan beauty of Poussin, and the savage wildness of Salvator Rosa; of our own countrymen; Wilson, Cozens, Freebairn and Smith, will be remembered so long as taste and truth of delineation shall have its admirers." Mr. Hakewill, therefore, professes to follow a path that has been often trodden—but his field is inexhaustible, he has added new and interesting features to this classic country, both of its ancient and modern grandeur. The views that he has presented us, unite the views of the interior of the principal Museums of Sculpture in Italy, with the most splendid scenery and

external architecture. Some of them are drawn by Turner, the rest by Hakewill, all from his own sketches. The Engravings are by Landseer, G. Cooke, Scott, Pyc, Middiman, Fittler, Milton, and the outlines by Moses.

All the Prints possess great merit, and will form beautiful illustrations to Eustace, Forsyth, and other Travels in Italy. If any are to be preferred, they are more for the subject than their own merit; but the view of *Naples from the West—the Bridge and Castle of St. Angelo—Florence, from the Ponte alla Carraia—and the Isola Bella*, deserve the greatest praise.

We shall return to this Work more at length, and to its literary merit when it is completed.

ART. XVII. *A Tour through Sicily, in the Year 1815.*

By GEORGE RUSSELL, of his Majesty's Office of Works.  
London. SHERWOOD, NEELY and JONES. 1819.

The Author of this Work appears to be a man of taste, of sense, and moreover, of honesty; which is a necessary qualification for a traveller; although some of later date may have sanctioned a contrary opinion by their practice. To speak of this work by negatives, it has no fulsome flattery of Bonaparte, at the expense of his own country; it has no assertions without proof; it has no rhodomontade against the higher class of society; it has no bad French; but it has good Italian, clear descriptions, faithful representations, accompanied by facts and corroborative proofs. He did not skim over a whole continent in a few months, but confined his attention to a most interesting spot, and that he has described most interestingly. Indisposition caused Mr. Russell to leave England, whence he proceeded first to Lisbon, then to the Mediterranean, touching at Alghesiras, in the Bay of

Gibraltar; and at Port Mahon, in the Island of Minorca, he ultimately disembarked at Genoa. He next visited Rome, and accompanied by two Prussian gentlemen, Dr. Föerster of Berlin, and Dr. Kephhalides of Breslau, embarked for Sicily. The author of this tour having been seriously indisposed during a journey up Etna, in consequence of the great variations in the atmosphere, those two gentlemen finished the journey without him. Their account appeared in the *Literary Gazette* of the 17th, 24th, and 31st of January, 1818, translated from a German review.

Mr. Russell visited, and describes in a very pleasing manner, their voyage from Cività Vecchia to Sicily, Palermo, Alcamo, Selinus, Girgenti and other neighbouring places, marking their routes on an excellent map of Sicily, reduced from one published by authority at Naples in 1810. Besides this map, the work is illustrated with eighteen plans and views, and contains also a description of the volcano of Macaluba, Castro Giovanni, the ancient Enna, the Lake of Proserpine, the Valley of Ipsica, and many other equally celebrated places, of which no account is to be found in either Brydone or Swinburne.

We before mentioned authorities, and facts, and here we give proofs; in every place Mr. Russell describes, he took an ancient author, and traced on the modern site the ancient description, as in page 145, *et seq.* he gives many interesting extracts from the Orations of Cicero, which exhibit even now surprising evidence of correctness, notwithstanding the lapse of ages.

We can spare no room for quotations in our present Number, but we can assure our readers that we perused every page of this delightful and instructive little volume with abundant satisfaction, and have dipped into it two or three times since with increased delight. Independently of an easy pleasing style, it bears evident marks of authenticity and correctness in every page.



ART XVIII. *The New Coinage.*

THE appointment of Signor Pistrucci to his situation in the Mint has produced a great discussion among the medallists and die sinkers of the country. It involves the question, ought a foreigner to be appointed? To which we answer, that if there be any Englishman of equal talent to any foreigner, the Englishman ought certainly to be preferred. If there be any foreigner of superior talent to any Englishman, and both are contesting for the situation, the foreigner ought certainly to be chosen; because if he be a man of great talents, he will have a beneficial effect upon the taste of the country, and probably produce a reaction which at his death might enable the natives of the country again to assert their right. Every body knows the story regarding Pistrucci, Bonelli, and Mr. Payne Knight. Pistrucci executed a head, which Bonelli sold to Mr. Payne Knight for an antique, and so convinced is that learned critic even at this moment that it is an antique, that not even the proof positive of Pistrucci himself can shake his conviction.— Since he has been in this country he has executed another for Mr. Hamilton of the foreign office, which we have heard a friend of our's assert is a most exquisite specimen. His talents are undoubted; but the specimens he has given of them, as exhibited in our new coinage, certainly does not answer our expectations. From whatever cause it may have proceeded, the last new coinage, taking it as a matter of art, is certainly a failure in comparing it with the new coinage in France. The head of the king may not possibly be the best head for a coin; but still nature is nature, and whether ugly, beautiful, or deformed, always exhibits the parts of which it is composed in a distinct and intelligible manner. The ears and nose, the mouth and the eyes, are really executed in these coins with very little feeling and very little knowledge. The

head of the king on the first half-crown, which has been withdrawn as not the best, wherein part of the shoulder is seen, in our opinion, was decidedly the most picturesque; and the reverse, whereon the collar of the order of the garter went round the royal arms, had a most tasteful appearance. The head of the King on the crown piece is quite beneath criticism, though the St. George and his dragon on the reverse is exceedingly beautiful, and done with great taste. The head of his Majesty on the old guinea coin was decidedly superior to any on the new coins; and the figure of Britannia on the large penny pieces, with the ship in the distance, was in infinitely better style and better taste than any thing on the present coinage. We speak honestly what we think; the new coinage of Louis XVIII. is decidedly superior in every point of view. With respect to the punctuality of their delivery to the public on the first day of their issue, though totally out of our province as a critic in art, we speak with pleasure. Every body must bear testimony to the zeal, energy and activity of the present Master of the Mint. We feel sincerely sorry, that one who has taken so much trouble to make the coin a fine thing as a work of art, should have met with such an unsatisfactory return to his wishes: we never remember to have heard such an universal censure, from artists, and others, interested and disinterested, from the highest to the lowest, as that passed by the whole nation upon the design and execution of the new coinage.

We think it due to the artists to record their names and works.

**SIXPENCE.**—Head engraved by T. Wyon, chief engraver, from a model by Pistrucci. Reverse engraved by T. Wyon, from a design by him.

**SHILLING.**—Head engraved by T. Wyon, from a model by Pistrucci. Reverse engraved by T. Wyon, from a design by him.

1st. **HALF CROWN.**—Head engraved by T. Wyon, from a model by Pistrucci. Reverse engraved by T. and W.

Wyon from their own design.

2d. **HALF CROWN.**—Head engraved by Pistrucci, from his own design. Reverse engraved by T. Wyon, from his own design.

**CROWN.**—Head engraved by Pistrucci, from his own model.

Reverse by ditto, ditto.

**SOVEREIGN.**—Head engraved by Pistrucci, from his own model. Reverse by ditto, ditto.

**HALF SOVEREIGN.**—Head engraved by Pistrucci, from his own model. Reverse engraved by W. Wyon, from his own design.

*ART. XIX. Review of the Costume of the King's Theatre Haymarket, and the two Winter Theatres Royal.*

**KING'S THEATRE.**—This magnificent establishment opened for the season shortly after the opening of Parliament, and has introduced to our delighted critics some genuine touches of genius from the greatest composer of our days, Rossini. Mozart still triumphantly retains his pre-eminence, and leads, as the Michelagnolo of music, in his terrific and sublime *Libertine*, and shines with a milder and more graceful air, the *Raffaello* of his art, in his *Figaro*. It is to the present management of the Opera that we owe the perfect introduction of Mozart to the English nation, which has raised our fame for as pure a taste in music as we have in the other arts. To these we are promised his magic flute. The proprietor has raised a high standard here, and Mozart and Rossini have driven the musical triflers from these boards.

*L'Italiana in Algieri* produced some splendid eastern costume, particularly the dress of the Dey, but was otherwise not particularly deserving notice for correctness. The ballet of *Telemaque* was beautifully got up. The dress of Telemachus was simple Grecian, and effective ; and the fine form of Charles Vestris displayed attitudes and draperies that offered studies for an artist in almost every scene. The costume of Calypso was as good ; and the antique sandals, which raised her form above her nymphs, added to the beauty of her figure and the correctness of the scene. Her nymphs were not dressed so well. Eucharis was sylph-like and beautiful, but too flounced and Frenchified. French taste is not sufficiently pure for a Greek story ; Mr. Waters should use his own influence here, and have the costume sought from authentic sources by an artist versed in antiquity, and compel his "*artistes*" to dress correctly. He may be assured it would save expense.

At the close of last season, *La Clemenza di Tito* was performed, and dressed with splendid precision. The piece was Roman, and the performers descendants of those once lords of human kind. Crivelli, a Roman, who performed Titus, and whose taste in dress we have before commended, wore his toga like a Cæsar. Angrisani looked like a statue from the *Admiranda* vivified ; nor should Begrez, though a Frenchman, be omitted in our praise, for his Roman look and style, except when making love.

This house has been these two last seasons unfortunate in its ballets, but is now looking upwards in this department ; the fault is not a want of expense, splendour, or (this season) good dancers, "*artistes*," we beg pardon. But a lack of incident, a want of story. The English people do not like to see Roman warriors, West Indian slaves, Cossacks, and Highlanders, mix in one unvaried style, exhibiting pirouettes and tours de force, instead of incident, pathos, or interest, displayed in graceful action.



## 144 *King's Theatre, and the two Winter Theatres:*

The sculptural fragments of Lord Elgin at the British Museum would furnish the most interesting sources of fable, action, and costume, that an able ballet master could desire.

Many of our readers being subscribers and patrons of the King's Theatre, we have been requested to afford a few lines to the following statement of the Waterloo Benefit in June, 1815.

<i>King's Theatre Dr. to Waterloo Fund.</i>			<i>Per Contra, Cr.</i>		
	<i>l.</i>	<i>s.</i>	<i>d.</i>		
To receipts as per signatures of the parties, or their agents, in the subscription book, - - -	401	19	0	By rent of theatre, orchestra, police, use of opera company and ballet, musical compositions, an address, and composition of a new piece, called "The Triumph of Cæsar," gratis, -	0 0 0
To ditto, without name, - - -	15	2	0	By cash paid for lighting the theatre in the usual way, trophies, banners, &c., posting bills, illumination lamps, and expences, -	
To receipts at Pit entrance, as per Mr. Riley's affidavit, -	53	11	0	lighting transparencies, fitting up triumphal car, &c., hire of horses, trumpeters, guards, shoring up the stage, carpenters bills, machinery for descending car, hire of military bands, advertisements, &c. -	346 0 7
To ditto at Box entrance, as per Mr. Keith's affidavit, -	9	9	0	Charges paid by treasurer, as per receipts, to guards, soldiers, refreshments, &c. -	113 4 4
To ditto Gallery entrance, as per Mr. Duperron's affidavit, - - -	78	5	0	By balance paid into Waterloo Fund - - -	99 1 1
	558	6	0		558 6 0

These accounts, which may be had in full at the theatre, are vouched by the treasurer under the Court of Chancery; and yet Mr. Waters, who, according to this statement, caused a few shillings of a hundred pounds to be given to the Waterloo Fund, is scandalously caluminated because it was not more profitable. When it should be remembered, that there are sixty-eight property boxes in the house, over which he has no controul, and might all be filled without paying one farthing; and that most of the frequenters of the Opera being persons of rank and consequence, had sub-

scribed in person to the fund, and did not choose to subscribe again in this shape. The charge, however, is too contemptible to be tenable; nor should we have noticed it, but we thought it but justice to a gentleman who has contributed more to produce a fine taste in music in this country, than any of his predecessors. We wish him success in his undertaking.

COVENT GARDEN.—This theatre goes on much as usual, and will continue to waste much money to little purpose, till the managers put the costume as well as scenery into the hands artists. Their scenery much improves in appropriation—in beauty of painting there was little room. Their dresses are costly, but not correct: a little correction of a Parisian audience would teach them a lesson on this head. We ought not, however, to omit praising the introductory scene to a play of Charles Kemble's, the name of which we have forgotten. The scene was in the cemetery of a ruined abbey, and for the first time the floor of the stage was painted—clouds were in motion, the moon shone, the stars twinkled, with a delightful correctness; and the actors trod, instead of on one unvarying stripe of deal boards, whether in a cavern, a drawing room, a cemetery, or a corn-field; on paths and hillocks, on plants, and grass, and foliage, painted correctly, and spread all over the surface of the stage. We know not whether Mr. C. Kemble has a patent for this floor-cloth, as Dennis, the critic, wished to have for his thunder, when they damned his tragedy, but kept his machinery—if he has, we wish he would grant a license for its use, for it is almost all that is wanting to complete the scenery of this fine stage. We must again repeat that it was the most perfect piece of scenic delusion we ever saw; it was de Louthembourg's Eidophusikon, as large as life. We congratulate the managers on the happy use their scene painters make of Pyne's Royal Palaces, which we have witnessed with pleasure in many instances. Mr. Harris shews

his taste in adding that work to the library of the theatre for the use of the performers and artists of the house.

DRURY LANE.—Poor old Drury! our once greatest favourite, has sunk into a minor theatre. Except Brutus, which was well dressed, especially Kean and the women, nothing worthy of notice has occurred. The toga of Holland in this piece was too much ornamented for his rank, and the early period of the history;—and—Mr. Powel's pepper-and-salt wig was not in keeping.

ART. XX. ANNOUNCEMENT OF WORKS IN HAND; INTELLIGENCE RELATIVE TO THE FINE ARTS, &c. FOREIGN AND DOMESTIC.

THE exhibition of the works of living artists at Paris is postponed from this month (April), when it was to have taken place, till next August, to allow time for the artists to finish the *national pictures, for which they have commissions from the government.*

The library of the late M. Millin is disposed of to the Prussian Government, and will shortly be removed to Berlin.

M. DELAHANTE's gallery of pictures at Paris is spoken of as of splendid appearance and princely arrangement. He has, among other fine things, an exquisite bronze group of the Laocoön, cast from moulds formed on the original before it left Paris: and a mass of pictures of first rate consequence, of the Italian, Flemish, Dutch and Spanish schools. He has also a remarkable portrait of the physician of Coreggio, by him, which has the singular enigmatical signature of 1 in the heart of a flower, and *ultima* on a table below. A French critic presumes it to indicate it as being the only portrait Coreggio ever painted.

In a private auction which took place a short time since at Paris, the marble statue of Lætitia Buonaparte was sold

for the sum of 36,000 francs (1500l.) It was purchased for the Duke of Devonshire. This is the statue which the lady for whom it was executed exhibited to an English Duchess, who visited her splendid collection of works of art at Rome; and when the latter expressed her surprise that a lady should have, contrary to the feelings of modern delicacy, afforded Canova the same opportunity for executing his model which Cleomenes had for his Medicean Venus, the Princess immediately replied, "*O Madame la chambre étoit échauffée,*"—"the room was warmed."

"THE LITERARY GAZETTE," informs us, that Letter from Rome, of January, after a tirade against the British, who, expecting a second Verdun, had crowded thither from France, says, *these people may, however, be used to fill up subscriptions.* Thus Her Grace the Duchess of Devonshire, who is highly respected here, and gives ample employment to many artists, has succeeded in persuading many of her countrymen to subscribe 500 scudi for a share in the enterprise proposed by the Jew Naro for searching the bed of the Tiber for antiquities; and what long appeared doubtful, is now pretty certain, namely, that the 60,000 scudi, at which the expense is estimated, will be subscribed.

We have now here (Rome) near ninety German artists and amateurs.

Great preparations are making for painting the Villa Massimi. It will positively begin next spring. Philip Veit has undertaken the hall of Dante, Julius Schnorr that of Ariosto. The old Florentine School daily grows more into favour here, and the publications after it are multiplied. Lasimo (the father) has published the paintings of the Campo Santo at Pisa, of which he is conservator, from drawings made by his son. The fresco paintings in the Church del Carmine, in Santa Croce, and



Maria Novella, at Florence, are now going to be published in the same manner, which is here a subject of great joy ; but the whole has been managed in a very superficial and negligent way. Baron Von Rumohr is publishing at Florence the life of Lorenzo Ghiberti, which is in the Magliabecchi library, and of which Vasari made so much use. *Lit. Gaz.*

The works in Thorwaldsen's magnificently arranged gallery are carrying on with great activity. The orders for the Crown Prince of Bavaria naturally take place of all others. Thorwaldsen is now working with great zeal on the History of our Saviour, which is intended for a new church to be built opposite the Glyptotheca at Munich. Nothing can be seen more perfect than Thorwaldsen's Mercury, which, as his best work, must constitute an era in the art. Except the head, the whole bears so unequivocally the stamp of original genius, that it is evident the artist had before his eyes, in general, only the unalterable law of ancient sculpture.\* *Lit. Gaz.*

The first Number of a Journal of Science, Literature, and Art, has lately appeared at Rome. Among the articles contained in the first Number are—Observations on the Diggings which have lately been begun with success in the *Via Prænestina* ; an Essay on the Description of Greece, by Pausanias ; Letters to Canova on the Elgin Marbles, &c. *Lit. Gaz.*

Casts from the Elgin Marbles are expected shortly.

The bed of the Tiber.—Letters from Rome of the 12th of February state, that the enterprise formed to draw from the bed of the Tiber the statues and other wrecks of antiquity which it is supposed are deposited there, appears

\* Note, perhaps Thorwaldsen composes better than Canova ; but his execution is infinitely inferior. *Ed.*

to obtain success. Already the sum of 60,000 scudi\* is almost completed. This sum is deposited in the hands of the Papal banker, the Duke of Torlonia. All the objects which it is hoped will be drawn from the bed of the river, by means of a machine invented for the purpose, will be formed into one collection, and valued by connoisseurs. The Pope's chamber will receive a sixth, and will also have a right of priority to purchase the rest. A Papal commissioner is appointed to superintend the enterprise. The operation will last two months, and will be terminated before the beginning of September. Should it succeed, the director of the enterprise, M. Narno, promises to each share-holder a premium of 200 scudi, besides the interest of his money. The English display much zeal in subscribing for every enterprise useful to the arts; but they are more than *ever censured by our artists for their bad taste and fickle judgment*. "Bad taste!" yes, we suppose they do not exactly like foreign painter's marble and mahogany faces, their stone drapery, muddy flesh, and wire outlines. We venture to assert that there is now more genuine sound taste in England and in Englishmen than any other country or people in the world. ED.

The Aldobrandini Collection is now exposed for sale. It contains, among other paintings, a very fine Guido Reni, in his bright manner; Joseph, with the infant Jesus; six Studies from Coreggio's frescos at Parma, two from his Saint Sebastian; the duplicate or copy of Titian's portrait, which is at Stuttgart; and two gems of the Flemish school, a Wouvermans, and a Paul Potter.

CANOVA has just finished the colossal statue of the King of Naples, to be placed opposite his palace.

\* A friend of our's has within these few weeks sent over subscriptions for forty shares of 500 scudi each, for various friends of the arts in London. ED.

PINELLI, who is well known both at home and abroad by his etchings and drawings, in which he attempts to represent scenes of vulgar life in the streets of Rome, is now publishing a series of etchings from the Roman history. By way of frontispiece, he has etched himself standing and musing before ancient Rome, round which lie overthrown fragments, eagles, fasces, &c. Behind him his dog is sitting, and his tomb-stone stands. In the background a troop of monks are carrying a corpse through a triumphal arch. The public sale of this print is a proof that the *censure* is at least very unequal. There is as much *mannerism* and monotony in the heads of his Romans, as there is truth and life in many of the street scenes which he has represented. The steps before the Temple of Peace are now clearing, and the side of it towards the Golden House, that the world may at length know which way the Via Sacra turned. One can now scarcely enjoy the Campo Vaccino, though the heaps of rubbish begin to be covered with grass, and the places that are left open do not smell of musk, which it is well known throws the Roman ladies into convulsions.

The Excavations of Pompeia.—Vienna, Feb. 16.—The Archduke Polatim of Hungary, before he left Naples, paid a second visit to the excavations at Pompeia. A singular chance made this circumstance coincide with the happiest discoveries that have been made till now on this classic ground. While the Prince was observing with the greatest attention the labours which the Chevalier Arditì caused to be prosecuted in his presence with redoubled activity, the workmen met with a bronze vase encrusted with silver, the size and form of which place it in the first rank of all the articles of this description which form so interesting a part of the Bourbon Museum and other collections at Naples. Some days before, a bronze statue of Apollo, of admirable workmanship, was found, which is indisputably the finest in the gallery. It

would be impossible to describe the beauty of the form and the life of this figure, which is of the size of nature, and represents the god sacrificing with his avenging arrow the family of Niobe.

A friend of ours, an antiquary of celebrity who resided many years at Naples, has within these few weeks returned to that city, promising us a regular account of the most interesting discoveries at Pompeia and other news of art.

The Arts in Austria.—The exportation of paintings, statues, antiques, collections of coins and prints, rare manuscripts, first editions, and in general all articles of literature or the arts, which tend to the ornament of a state, is prohibited throughout the whole Austrian Empire, upon pain of confiscation, or a fine of double the value—with the exception of the works of living artists.

“*The group of Niobe and her children* is put up in the riding room at Carlton-house. They are exceedingly beautiful, but of a more artificial and academical style than the Elgin marbles: every thing is as it were in an attitude; the heads and limbs look conscious of their own grace. The mother is not placed high enough, she is the finest of the whole group. The heads are well known for their pathetic beauty.” (From a Correspondent.)

“The Memnon’s head is erected at the British Museum, and has an imposing air. The mouth is singularly beautiful in execution. How very magnificent the collection of sculpture is at this Museum! especially of Egyptian; the Egyptians were the founders of the Greek school in proportion and principles.” (From the same.)

The Fates have been moulded, and the Ceres and Proserpine are undergoing the same operation. When these are finished casts from the whole will be sent out as presents to the Pope.



*The Elgin Marbles* are like nature, one never returns to them without finding something not seen before. The superiority of the Elgin horse's head, over the Lysippus horses' heads astonished foreigners on comparing them, and convinced all. How inferior do the Towneley marbles look after the Elgin and Phigalian ! How tame ! how cold ! how lifeless ! how like marble ! The separate heads are really fine, but nothing else." (A Correspondent.)

**BRITISH MUSEUM.**—Every accommodation is given to students and visitors, and there is no museum in Europe where access is so easy. In the Louvre, Frenchmen were not admitted so easily as we are at the Museum. Foreigners had more accommodation in France than natives, almost to a pitch of injustice.

**THE MARQUIS OF STAFFORD, MR. THOMAS HOPE, MR. GEORGE PHILLIPS, MR. ALLNUTT,** and other distinguished patrons of British art, purchased liberally at the Institution this season, as will be seen in our list of purchasers.

**NOLLEKENS** the venerable sculptor, is at this time so alarmingly ill, that his friends are seriously apprehensive of the most fatal consequences.

**LONSDALE** is painting a whole length of the late Duke of Hamilton, which was nearly finished before his Grace's recent decease, by commission from the present Duke, who is now in Italy, for Hamilton Palace in Clydesdale; a half length of the Archduke Maximilian, and some other whole and half lengths, part of which will be sent to the Somerset-house exhibition. **PHILLIPS** is also preparing several portraits for the ensuing exhibition, and the rest of the Academicians employed as usual this season.

**WILKIE** will exhibit his Scotch Wedding, painted for the **PRINCE REGENT**, and is proceeding with his commissions for the Duke of Wellington and the King of Bavaria. **SHARPE** is occupied in finishing an historical picture of

Queen Constance before the tent of the English and French sovereigns and their suites, by Commission. It is intended for exhibition at the Academy.

The print of *the decisive charge of the Life Guards at Waterloo*, painted by poor CLENNEL, is in the hands of the Engraver. The subscriptions to this print for the benefit of his distressed family whose case we detailed in our last number, we are happy to learn are encreasing, and again take the liberty of recommending it to our charitable readers ; particulars may be had at our publishers.

The Second Number of HAYDON's drawing book, engraved by Thomas Landseer, is published.

MR. JOHN BOND, the Architect, who left England in September last for a professional tour through Italy and Greece, is now at Rome, and proposes shortly to embark for the Greek islands.

PUGILISM APPLICABLE TO THE ARTS.—“ There was a fine display of boxing a few days since at the Minor Theatre, Catherine-street. The boxers have within these few years got into an excellent habit of sparring stripped to the waist, by which means artists are afforded an excellent opportunity of studying the upper part of the figure. Oliver's back and shoulders are as fine as any back and shoulders in the antique ; the LATISSIMUS DORSI seen in front is beautifully marked as it twists on the ribs, and gives the finest possible outline to the body. There cannot be a finer study, than to watch the actions and repose of the muscles of the back, shoulders, arms and chests in all the varied actions which take place in striking or defending, as well as the rapidity of expression in watching to protect or to strike. The boxers often cross each other in the most picturesque attitudes, the back and foreshortened arms of one are opposed to the front and face of the other, and so on. The expression of the bye standers are a perfect study. Carter's back is too much broken into

parts ; Randall is finely formed ; Gregson used to have a fine chest and neck, but he failed in the loins and hips, where Oliver also fails. Boxers who are not made with narrow bending loins are always beaten, let their strength of shoulders be what they may. Jackson's chest and trunk are very fine, his arms are not well made, though strong and powerful, his thigh, knee and leg are very fine and clear ; by living temperately he keeps his form. It is quite curious to observe how those alter into healthless fatness who do not take care of themselves, and how soon they loose that nervous rigidity of look they possess when young."

"Boxers and boatmen are always the best models, because no particular limb is called into particular action, and distorted into violent markings, but every limb and muscle being equally at work, the whole form benefits. The chest, arms and hands of horse guards are always clear, but their thighs and legs are ruined by boots and riding, their hands are never so much injured as the hand of labourers, and are therefore more useful to colour from ; but boxers and boatmen are the best models for young artists. (A Correspondent.)

THE BRITISH INSTITUTION will again open on the 12th of April with a fine Collection of old Pictures, and the other Cartoon. This is noble ; and now we have no fears for the perseverance of the Directors. We would advise next year, as there will be no more Cartoons, that there be an assemblage of the finest large Historical Pictures, that the Students having had fine examples of composition and expression, may then find examples of colour and execution in a grand style. We would recommend some from Blenheim, especially the rape of Proserpine, by Rubens ; Christ and the Children, by Vandyke, and Lot and his Daughters, by Rubens, &c. besides many others scattered

through the Country. We cannot help bearing testimony to the admirable firmness of the Directors, in never being either shaken or disgusted, or checked in their plan, by all the base attempts that have been made to check them.

A French Traveller, now in Egypt, has discovered at about nine hours distance from the Red Sea, an ancient city in the mountains, between the 24th and 25th degree of latitude, where there are still eight hundred houses in existence. Among the ruins were found temples dedicated to various divinities, eleven statues, and many fragments.

A beautiful model in wax, made in Italy, has been recently presented to the anatomical Theatre, at Oxford. It represents a figure of a human Female, with the whole of the absorbent vessels, the viscera of the thorax, of the abdomen and the pelvis, together with the arteries and veins belonging to them; the brains and its membranes, and the numerous muscles of the head and other parts of the body. Also two models of sections of the head, and six smaller models, illustrating the anatomy of the eye, with its nerves and blood vessels.

Messrs. Harvey, Webb, and Chatfield, have been dissecting this last month, and have made some capital anatomical Drawings.

Mr. WATSON TAYLOR purchased, nothing we are informed, at the sale of Mr. Knight's Pictures, although it has been said that gentleman was a large purchaser. Some particulars of this sale in our next.

SIR GERARD NOEL, whose taste and predilection for Architecture is well known, is erecting at Stamford, one of the most superb Inns and Hotels in this country, from the designs of Mr. John Bond. The site which it covers is ninety-three feet in length by fifty-four in depth. The façade next the high street, is of a pure Greek Corinthian order and proportions, on a rusticated basement.



The capitals are from those of the choric Monument of Lysicrates, sculptured with the greatest correctness, and have not been excelled by any hitherto done in this country. On the top of the building is a female figure, carved in Roach Abbey stone, by Rossi. The other parts of the building are of Ketton stone, of which Sir Gerard caused a quarry to be opened at Ketton, that his architect might have the selection of the best, for his several purposes. The ornaments and mouldings have been designed from the best Greek examples, and the most expert workmen have been employed for the different departments of the work. It is erected at the sole expense of Sir Gerard, for the laudable purpose of embellishing the town, and giving employment to numbers of industrious and ingenious workmen, which was continued to them through a season of uncommon distress, when immense numbers of them were fruitlessly wandering about the country, in search of employ ; at the same time, it is well known Sir Gerard himself was suffering very considerable privations. We are desirous of expressing our approbation of the public spirited conduct of Sir Gerard Noel, as well as of the taste he has shewn in patronizing a pure style of Architecture ; and we hope his patriotic example will be followed by other gentlemen, in their respective districts, by which an opportunity will be afforded of calling into action the abilities of established Architects of repute.

**SIR JOHN LEICESTER'S GALLERY.** Sir John Leicester deserves the greatest credit for his unremitting energy, and perseverance in the cause of living merit ; no less than for his discrimination in his choice ; his gallery was opened for the season, to select parties of Amateurs on the Mondays of March and April. Hilton, Fuseli, Northcote, and Collins, have furnished the additional Pictures since last season. Hilton's Europa, we have

heard, is much his best Picture. We should have been happy to have described them, but, unfortunately, not having seen the Gallery this season, we are unable to do so. We hope however, to do it in our next.

Mr. FAWKES's collection of works of art, by British Artists, among which are some of the finest Drawings ever made, by Turner, will open the sixth of this month, April, by tickets of invitation ; and will continue so once a week, during the Months of April and May.

The death of BELZONI has been contradicted, and with truth. Lord Belmore, who has for some time past resided at Naples, and where he has lately arrived from a long and very important journey in Egypt, Palestine, Syria, and Troy, has, it is said, received letters from Sig. Belzoni ; dates from Thebes, in Upper Egypt, the twenty-seventh October last. He is pursuing his researches in Egypt, with the greatest activity, and has made many more important discoveries. Lord Belmore himself advanced 150 leagues above the cataract into Nubia ; he passed six weeks at Thebes, where he daily employed above a hundred Arabs in searching. The discoveries he has made are very valuable. His Lordship intends publishing an account of his Travels, on his arrival in England.

We have heard from a friend, that HORACE VERNET, the son of the celebrated French animal painter, and a party of french Artists, were hunting in Normandy, and in a freak they started for England, and gave a call on the different Artists here.

ARCHITECTURE is meeting with great encouragement from the enlightened and opulent inhabitants of Leeds ; among other additions to their town, a handsome structure is to be erected for the use of the Literary and Philosophical Society, and a suite of public baths ; both of them worthy the growing importance of the town.

**THE QUEEN'S PICTURES.** There are a great number of valuable Cabinet Pictures and Miniatures, which were the private property of her late Majesty; and the hall and staircase display some of the finest works of Canaletti, painted while he was in England. The books are now being inspected, arranged and catalogued, by Mr. Nicol, of Pall Mall, previous to their being disposed of by public auction, by Mr. Evans.

A whole length portrait of Baron Wood has just been published from a picture, by Lonsdale, engraved by Hodgets.

A Prussian officer has lately made some important archæological discoveries in some excavations he has been carrying on at Wisbaden. Among other antiquities, he has discovered a Druidical altar; a vase and patera for sacrifices, and various arms and legs of bronze, a glass vase and cover, several coloured glass rings, cornelians of various forms, swords and spear heads of excellent workmanship, various sharp tools of stone, among which is a saw of silex. A vaulted cave was also discovered, containing ashes, calcined bone, and what is still more curious, several perfect skeletons in Roman dresses; near one of the skeletons was a superb *concha Veneris*, entirely petrified. SCHELLENBERG, the bookseller of Wisbaden, intends to publish a full account of these discoveries, with lithographic plates. The volume will contain an introduction, from the pen of the learned archæologist *Lehné*, of Mentz.

The late Mr. HARLOWE.—The remains of this lamented artist were deposited under the altar of St. James's Church, Piccadilly, on Tuesday, the 16th of February, 1819, attended to the grave by Sir W. Beechey, R. A. Mr. Bone, R. A. Mr. Haydon, Mr. Cheere, Major Peters, and other personal friends of the deceased. The carriages of Sir John Leicester and Mr. Cheere attended the procession. Mr. Harlowe had recently been elected

a member of the Academies of St. Luke, at Rome, and of the Fine Arts, at Florence. The particulars of his life and works are deferred till we have obtained authentic materials for the same.

Mr. BRITTON's third Number of Chronological and Historical Illustrations of the Ancient Architecture of Great Britain, containing eight engravings; also his fourth Number of the History and Antiquities of York Cathedral. The sixth Number, to finish this Cathedral, is announced for the 1st of June.

DAWE was lately at Brussels on his way to Petersburg. While there he painted the Princess of Orange, for the Empress Dowager of Russia. He proceeds from thence to Germany by invitation, to take the portraits of some of the family of Prince Leopold. Before he left England he began a portrait (bishop's half length) of Haydon, for the Editor of this work.

COMOLLI, the sculptor, has nearly finished his large marble altar-piece for the new Roman Catholic Chapel now building in Moorfields, and has returned to Milan to select the marble and superintend the execution of the Carara marble columns for the interior of the same splendid edifice.

AGLIO has just finished painting, in *fresco*, the cieling of the convent chapel at Hammersmith, and is engaged to paint (also in *fresco*) the altar-piece, walls and ceiling of the new chapel now building in Moorfields.

A monument is now erecting at Pontefract in Yorkshire, to commemorate the victory at Waterloo. It forms, says a friend, a pleasing object to the surrounding country. We congratulate our Yorkshire friends on their taste and patriotism.

ALSTON, immediately on his return to America, received  
PUBLIC EMPLOY FROM HIS GOVERNMENT !



We understand that some important discoveries have been made in excavating the sepulchres of the Macedonian kings at Pella.

**NEW PENITENTIARY AT BEDFORD.**—The justices of the county of Bedford have commenced a new penitentiary on the principles of classification and reform. The design which the bench adopted was selected from nearly twenty others, and the execution of it is to be superintended by the Editor of this work, who made the successful design, and has been appointed architect to the building. A contract has been entered into with a builder of high respectability at Bedford, for a sum within the architect's first estimate.

Messrs. SMITH and WARNER, of Piccadilly, have invented a set of sketching colour pencils, of great utility, of which we can speak with confidence, as being remarkably useful.

From our Lists of Artists in the last Number of the Annals, it will be seen that there are now practising in the metropolis the following number of artists of various denominations, without reckoning pupils and students, and many artists, whose addresses, &c. are unknown. Namely, 647 painters of various descriptions, 58 sculptors, 146 architects, 96 line engravers, 38 stipple or dot engravers, 17 mezzotinto engravers, 34 aquatinta engravers, 22 wood engravers.

Captain J. C. LASKEY has in a considerable state of forwardness, a series of plates illustrating the description of the medals struck at the National Medal Mint by order of Buonaparte, commemorating the most remarkable battles and events during his dynasty; the plates will be executed in the dotted style by an eminent artist, and will be published in three divisions; the first will appear

about the middle of April, the succeeding Numbers as early afterwards as the nature of the work will allow.

The same gentleman has also recently published a new edition, with considerable additions, of his Description of the Elgin and Phygalian Marbles, arranged conformably to the numbers as they are now placed in the British Museum, illustrated with a view of the two pediments of the Parthenon, from a drawing taken in the year 1683, by order of the French ambassador.

**SALOON of ARTS, Old Bond-street.** The proprietor of this gallery has liberally given its use to students in painting without restriction, and several good studies and copies have been made. Among the best were four copies from Salvator Rosa by Mr. Inskip, which were sold in the Saloon for a hundred pounds. Cows, after A. Van- develde, by Mr. Hartley; a copy of the large Flower-piece by Van Os, and a composition from the same, by Mr. Joseph Barney, jun.; copies from an Old Man's head, by Nogari, and the Leonardo da Vinci by Mr. Pidding; a landscape, after Salvator Rosa, by Mr. Macreath; the Old Woman's head by Rembrandt, Mr. Hurlstone; the sketch of the Church's Victory by Rubens, Mr. Mundy; the Paul Potter, by Mr. Brown, which was also sold from the Saloon.

**Lady BELL**, in addition to the study of *painting*, has lately turned her attention to *modelling*, and has already produced an admirable bust of Sir Thomas Bell, the size of life.

**Mr. G. JOSEPH GWILT** has on their way to this country some fine additions to his collection of architectural casts; they consist of the parts moulded on the originals of the Arch of Titus.

## ART. XXI. POETRY.

## SONNET

## TO PRINCE HOARE, ESQ.

ON HIS CORRESPONDENCE WITH FOREIGN ACADEMIES OF ART  
DURING THE LATE WAR.

BY WILLIAM HAYLEY, ESQ.

Thanks to the friend of universal art,  
Who shews me how a just and gen'rous mind,  
By boundless sympathy and zeal refin'd,  
May through the veins of emulation dart  
Supplies of vital fire, fresh hopes impart,  
And in such ties the social nations bind,  
That commerce with a smile divinely kind,  
May bid new wonders into being start.  
Thou lib'ral patriot! lasting praise be thine,  
Who for the glory of thy native land,  
Hast led her to achieve thy bright design,  
To teach the heart of genius to expand,  
And cherish talents, wheresoe'er they shine.  
Science and honour guide and bless thy hand!

W. H.

## SONNET,

DESCRIPTIVE OF A PAINTING OF NICOLO POUSSIN.

(*From the Literary Pocket Book for 1819.*)

HERE—on a rock that shot up, bare and gray,  
Sate piping, the vast giant Polypheme.—  
The woods below seem'd ringing with his theme,  
And the blue, motionless waters far away

Look'd listening.—Here, his staff beside him lay  
 Huge as a forest pine.—A sunny gleam  
 Had touch'd the leaves, while dark in front a stream,  
 Such as the Fauns love, babbling told its way,  
 And still its talk a Naiad's urn supplied ;  
 And on its margin fringed with rushes green,  
 A group of beauteous figures might be seen  
 Reclining.—Such, painters of Italy  
 Figure or feign at will, but none beside.  
 —It was a summer scene of pure tranquility.

P. R.

### LINES

ON THE CELEBRATED PICTURE BY LEONARDO DA VINCI, CALLED  
 THE VIRGIN OF THE ROCKS.

BY CHARLES LAMBE, ESQ.

*(From his works just published.)*

While young John runs to greet  
 The greater Infant's feet,  
 The mother standing by, with trembling passion  
 Of devout admiration,  
 Beholds the engaging mystic play, and pretty adoration ;  
 Nor knows as yet the full event  
 Of those so low beginnings,  
 From whence we date our winnings,  
 But wonders at the intent  
 Of those new rites, and what that strange child-worship  
 meant.  
 But at her side  
 An angel doth abide,  
 With such a perfect joy  
 As no dim doubts alloy,



An intuition,  
 A glory, an amenity,  
 Passing the dark condition  
 Of blind humanity,  
 As if he surely knew  
 All the blest wonders should ensue,  
 Or he had lately left the upper sphere,  
 And had read all the sovran schemes and divine riddles  
 there. C. L.

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### TO CORRESPONDENTS.

The Continuation of Mr. Hazlit's Paper on Sir Joshua Reynolds's Discourses, and Mr. West's admirable Letter to the Northern Society, in our next : as also Mr. Knight's and Mr. Panné's sales, which were too late for this Number.

The Comparative Account of the two Artists' Funds, is unavoidably postponed for want of room ; having again considerably over-run our usual quantity.

# ANNALS OF THE FINE ARTS.

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## TO CORRESPONDENTS.

The press of temporary matter obliges us again to postpone the account of some important Sales by Auction of Pictures, with their prices, and some other articles of value, but not of immediate interest ; but which shall be inserted in future Numbers as fast as possible.

The Plate that accompanies the present Number was engraved for a French translation of Mr. Haydon's paper on Visconti's Error relative to the Ilissus of the Elgin Collection, and has been obligingly lent to us by that Gentleman. This will account for the references being in French. It should be bound at page 51, to illustrate the article.

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## ERRATA, No. XII.

Page 48, line 3, from the bottom, for " upon one side," read  
" up on one side."

52, line 3, for " whereas on the *left* side," read " *right*  
side."

53, for " *abductor* muscles," both in note and text, read  
" *adductor*."



AAA La cuisse courbée, - La jambe, - et le bras gauche, sur les quels il est appuyé.

B. Le côté gauche allongé.

CD. L'allongement de la distance naturelle entre L'os de la hanche et la partie supérieure de l'épaule.

E. Le muscle Pectus allongé.

FG. La diminution de la distance naturelle entre L'os de la hanche et la partie supérieure de l'épaule.

H Le muscle rectus doublé

I La chair morte de la cuisse droite

K. Le sein gauche rétréci.

L. Le mamelon - aussi







# ANNALS OF THE FINE ARTS.

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“ I am no prophet, nor the son of a prophet, but I will venture to predict, that if ever the ancient, great and beautiful taste in painting revives, it will be in England.”

RICHARDSON.

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## ARTICLE I. *An Account of the Discourses of Sir JOSHUA REYNOLDS. By W. HAZLITT, Esq.*

[Concluded from page 48.]

### *On the Imitation of Nature.*

THE imitation of nature is the great object of art. Of course the principles by which this imitation should be regulated, form the leading topic of Sir Joshua Reynolds's Lectures. It is certain that the mechanical imitation of individual objects, or of the parts of individual objects, does not always produce beauty or grandeur ; or, generally speaking, that *the whole of art does not consist in copying individual nature*. Reynolds seems hence disposed to infer, that the whole of art consists in *not* imitating individual nature. This is also an error, and an error on the worst side.

Sir Joshua's general system may be summed up in two words,—“ *That the great style in painting*

*consists in avoiding the details and peculiarities of particular objects.*" This sweeping principle he applies almost indiscriminately to portrait, history, and landscape ; and he appears to have been led to the conclusion itself, from supposing the imitation of particulars to be inconsistent with general truth and effect. It will not be unimportant to inquire how far this opinion is well founded ; for it appears to us, that the highest perfection of the art depends, not on the separation, but on the union (as far as possible) of general truth and effect with individual distinctness and accuracy.

First, it is said, that *the great style* in painting, as it relates to the immediate imitation of external nature, consists in avoiding the details of particular objects. It consists neither in giving nor avoiding them, but in something quite different from both. Any one may avoid the details. So far there is no difference between the Cartoons and a common sign-painting. Greatness consists in giving the larger masses and proportions with truth ; this does not prevent giving the smaller ones too. The utmost grandeur of outline, and the broadest masses of light and shade, are perfectly compatible with the greatest minuteness and delicacy of detail, as may be seen in nature. It is not indeed common to see both qualities combined in the imitations of nature, any more than the combination of other excellences ; nor are we here saying to which the principal attention of the artist should be directed ; but we deny that, considered in themselves, the ab-

sence of the one quality is necessary or sufficient for the production of the other.

If, for example, the form of the eye-brow is correctly given, it will be perfectly indifferent to the truth or grandeur of the design, whether it consist of one broad mark, or is composed of a number of hair lines, arranged in the same order. So, if the lights and shades are disposed in fine and large masses, the *breadth* of the picture, as it is called, cannot possibly be affected by the filling up of those masses with the details; that is, with the subordinate distinctions which appear *in nature*. The anatomical details in Michael Angelo, the ever-varying outline of Raphael, the perfect execution of the Greek statues, do not assuredly destroy their symmetry or dignity of form; and in the finest specimens of the composition of colour, we may observe the largest masses combined with the greatest variety in the parts, of which those masses are composed.

The *gross* style consists in giving no details — the *finical*, in giving nothing else. Nature contains both large and small parts, both masses and details; and the same may be said of the most perfect works of art: the union of both kinds of excellence, of strength with delicacy, as far as the limits of human capacity and the shortness of human life would permit, is that which has established the reputation of the greatest masters: farther, — their most finished works are their best. The predominance, however, of either ex-



cellence in these masters, has, of course, varied according to their opinion of the relative value of these different qualities, the labour they had the time or patience to bestow on their works, the skill of the artist, or the nature and extent of his subject. But, if the rule here objected to, that the careful imitation of the parts injures the effect of the whole, be once admitted, slovenliness would become another name for genius, and the most unfinished performance would necessarily be the best. That such has been the confused impression left on the mind by the perusal of Sir Joshua's Discourses, is evident from the practice, as well as the conversation, of many (even eminent) artists. The late Mr. Opie proceeded entirely on this principle; he left many admirable studies of portraits, particularly as to what relates to the disposition and effect of light and shade; but he never finished any of the parts, thinking them beneath the attention of a great man. He went over the whole head the second day as he had done the day before, and therefore made no progress; the picture at last, having neither the lightness of a sketch, nor the accuracy of a finished work, looked coarse, laboured, and heavy. "Would you then have an artist finish like Denner?" is the triumphant appeal which is made as decisive against all objections; to which, as it is an appeal to authority, the proper answer seems to be, "No! but we would have him finish like Titian or Coreggio." Denner is an example of finishing not to be fol-

lowed, but shunned; because *he did nothing but finish*; because he finished ill, and because he finished to excess; for in all things there is a certain proportion of means to ends. He pored into the littlenesses of objects, till he lost sight of nature, instead of imitating it. He represents the human face, perhaps, as it might appear through a magnifying glass, but certainly not as it appears to us. It is the business of painting to express objects as they appear naturally, not as they may be made to appear artificially. His flesh is as blooming and as glossy as a flower or a shell. Titian's finishing, on the contrary, is equally admirable, because it is engrafted on the most profound knowledge of effect, and attention to the character of what he represents. His pictures have the exact look of nature, the very tone and texture of flesh. The endless variety of his tints is blended into the greatest simplicity; there is a proper degree both of solidity and transparency; all the parts hang together; every stroke tells, and adds to the effect of the rest.

To understand the value of any excellence, we must refer to the use that has been made of it, not to instances of its abuse. If there is a certain degree of ineffectual microscopic finishing, which we never find united with an attention to the higher and more indispensable parts of the art, we may suspect that there is something incompatible between them, and that the pursuit of the one diverts the mind from the attainment of the other. But this is the real point to stop at,—where alone we

should limit our theory or our efforts. Wherever different excellences have been actually united to a certain point of perfection, to that point (abstractedly speaking) we are sure that they may, and ought to be united again. There is no occasion to add the incitements of indolence, affectation, and false theory, to the other causes which contribute to the decline or slow progress of art!

Sir Joshua seems, indeed, to deny that Titian finished much, and says that he produced by two or three strokes of his pencil, effects which the most laborious copyists would in vain attempt to equal. It is true that he availed himself, in a considerable degree of what is called *execution*, to facilitate his imitation of nature, but it was to facilitate, and not to supersede it.

By the methods of scumbling or glazing, he often broke the masses of his flesh,—or by laying on lumps of colour, produced particular effects, to a degree that he could not otherwise have reached without considerable loss of time. We do not object to execution; it saves labour, and shews a mastery both of hand and eye. But then there is nothing more distinct than execution and *daubing*. Indeed, it is evident, that the only use of execution is to give the details more compendiously, and sometimes even more happily. Leave out all regard to the details, reduce the whole into crude unvarying masses, and it becomes totally useless; for these can be given just as well without execution as with it. Titian, however, made a very

moderate though a very admirable use of this power; and those who copy his pictures will find, that the simplicity is in the results, not in the details.

The other Venetian painters made too violent a use of execution, unless their subjects formed an excuse for them. Vandyke successfully employed it in giving the last finishing to the details. Rembrandt employed it still more, and with more perfect truth of effect. Rubens employed it equally, but not so as to produce an equal resemblance of nature. His pencil ran away with his eye.—To conclude our observations on this head, we will only add, that while the artist thinks there is any thing to be done, either to the whole, or to the parts of his picture, which can give it still more a look of nature, if he is willing to proceed, we would not advise him to desist. This rule is still more necessary for the young student, for he will relax in his attention as he grows older. And again, with respect to the subordinate parts of a picture, there is no danger that he will bestow a disproportionate degree of labour on them, because he will not feel the same interest in copying them, and because a much less degree of accuracy will serve every purpose of deception; the nicety of our habitual observations being always in proportion to our interest in the objects.

Sir Joshua somewhere objects to the attempt to deceive by painting; and his reason is, that wax-work, which deceives most effectually, is a



very disagreeable as well as contemptible art. It might be answered, first, that nothing is much more unlike nature than such figures generally are; and farther, that they only produce the appearance of prominence and relief, by having it in reality, in which they are just the reverse of painting.

Secondly, with regard to **EXPRESSION**; we can hardly agree with Sir Joshua, that, "*the perfection of imitation consists in giving the general idea or character, not the peculiarities of individuals.*" We do not think this rule at all well founded with respect to portrait painting, nor applicable to history to the extent to which Sir Joshua carries it. For the present we shall confine ourselves to the former of these.

No doubt, if we were to choose between the general character and the peculiarities of feature, we ought to prefer the former. But they are so far from being incompatible with, that they are not without some difficulty distinguishable from, each other. There is indeed a general look of the face, a predominant expression arising from the correspondence and connection of the different parts, which it is always of the first and last importance to give; and without which no elaboration of detached parts, or marking of the peculiarity of single features, is worth any thing; but which at the same time is certainly not destroyed, but assisted by the careful finishing, and still more by giving the exact outline of each part. It

is in this point that the French and English schools differ, and (in our opinion) are both wrong. The English seem generally to suppose, that, if they only leave out the subordinate parts, they are sure of the general result. The French, on the contrary, as idly imagine, that by attending to each separate part, they must infallibly arrive at a correct whole ; not considering that, besides the parts, there is their relation to each other, and the general character stamped upon them by the mind itself, which to be seen must be felt ; for it is demonstrable that all expression and character are perceived by the mind, and not by the eye only. The French painters see only lines, and precise differences ; the English only general masses, and strong effects. Hence the two nations constantly reproach one another with the differences of their styles of art ; the one as hard, dry, and minute, the other, as gross, gothic, and unfinished ; and they will probably remain for ever satisfied with each other's defects, which afford a very tolerable fund of consolation on either side.

There is something in the two styles, which arises, perhaps, from national countenance, as well as character : the French physiognomy is frittered away into a parcel of little moveable compartments and distinct signs of intelligence, like a telegraphic machinery. The English countenance, on the other hand, is too apt to sink into a lumpish mass, with very few ideas, and those set in a sort of stupid stereotype.

To return to the proper business of portrait painting. We mean to speak of it, not as a lucrative profession, nor as an indolent amusement, (for we interfere with no man's profits or pleasures) but as a *bona fide* art, the objects of which is to exercise the talents of the artist, and to add to the stock of ideas in the public. And in this point of view, we should imagine that that is the best portrait which contains the fullest representation of individual nature.

Portrait painting is *the biography of the pencil*, and he who gives most of the peculiarities and details, with most of the general character, in proper keeping, is the best biographer and the best portrait painter. What if Boswell (the prince of biographers) had not given us the scene between Wilkes and Johnson at Dilly's table, or had not introduced the little episode of Goldsmith strutting about in his peach coloured coat after the success of his play,—should we have had a more perfect idea of the general character of those celebrated persons from the omission of these particulars? Or if Reynolds had not painted the former as “*blinking Sam*,” or had given us such a representation of the latter, as we see of some modern poets in some modern magazines, the fame of that painter would have been confined to the circles of fashion, where they naturally look for the same selection of beauties in a portrait, as of topics in a dedication, or in a copy of complimentary verses!

It has not been uncommon that portraits of this

kind, which professed to omit all the peculiarities, and to heighten all the excellences of a face, have been elevated by ignorance and affectation to the dignified rank of historical portrait. But, in fact, they are merely *caricature transposed*; that is, as the caricaturist makes a mouth wider than it really is, so the painter of *flattering likenesses* (as they are termed) makes it not so wide, by a process just as mechanical, and more insipid. Instead, however, of objecting captiously to common theory or practice, it will perhaps be better to state at once our own conceptions of historical portrait. It consists, then, in seizing the predominant form and expression, and preserving it with truth throughout every part. It is representing the individual under one probable, consistent, and striking view; or shewing the different features, muscles, &c. in one action, and modified by one principle. A face, thus painted, is *historical*; that is, it carries its own internal evidence of truth and nature with it; and the number of individual peculiarities, as long as they are true to nature, cannot lessen, but must add to the general strength of the impression.

To give an example or two of what we mean. We conceive that the common portrait of Oliver Cromwell would be less valuable and striking if the wart on the face were taken away. It corresponds with the general roughness and knottiness of the rest of the face; or if considered merely as



an accident, it operates as a kind of circumstantial evidence of the genuineness of the representation. Sir Joshua Reynolds's portrait of Dr. Johnson has altogether that sluggishness of outward appearance, that want of quickness and versatility, that absorption of faculty, and look of purblind reflection, which were characteristic of his mind. The accidental discomposure of his wig indicates his habits. If, with the same felicity and truth of conception, this portrait (we mean the common one reading) had been more made out, it would not have been less historical, though it would have been more like, and more natural.

TITIAN's portraits are the most historical that ever were painted ; and they are so, for this reason, that they have most consistency of form and expression. His portraits of *Hippolito de Medici*, and of a young Neapolitan nobleman in the Louvre, are a striking contrast in this respect. All the lines of the face in the one, the eyebrows, the nose, the corners of the mouth, the contour of the face, present the same sharp angles, the same acute edgy, contracted expression. The other face has the finest expansion of feature and outline, and conveys the most exquisite idea possible of mild, thoughtful sentiment. The harmony of the expression constitutes as great a charm in Titian's portraits as that of colour. The similarity sometimes objected to them is partly national, and partly arises from the class of persons whom he

painted. He painted only Italians ; and in his time few persons but of the highest rank, senators or cardinals, sat for their pictures.

Sir Joshua appears to have been led into several errors by a false use of the terms *general* and *particular*. Nothing can be more different than the various application of both these terms to different things, and yet Sir Joshua constantly uses and reasons upon them as invariable. There are three senses of the expression *general character*, as applied to ideas or objects. In the *first*, it signifies the general appearance or aggregate impression of the whole object, as opposed to the mere detail of detached parts. In the *second*, it signifies the class, or what a number of such objects have in common with one another, to the exclusion of the characteristic differences. In this sense it is tantamount to *abstract*. In the *third*, it signifies what is usual or common, in opposition to mere singularity, or accidental exceptions to the ordinary course of nature. The general idea, or character of a particular face, i. e. the aggregate impression resulting from the parts combined, is surely very different from the abstract idea, or what it has in common with several others. If, on giving the former, all character depends : to give nothing but the latter is to take away all character. The more a painter comprehends of what he sees, the more valuable his work will be : but it is not true that his excellence will be the greater, the more he *abstracts* from what he sees. There is an

essential distinction which Sir Joshua has not observed. The detail and peculiarities of nature are only inconsistent with abstract ideas, and not with general or aggregate effects. By confounding the two things, Sir Joshua excludes the peculiarities and details not only from historical composition, but from an enlarged view and comprehensive imitation of individual nature.

We have here attempted to give some account of what should be meant by the ideal in portrait painting : in our next, and concluding article on this subject, we shall attempt an explanation of this term, as it applies to historical painting.

W. H.

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ART. II. *A brief View of the Fine Arts among various Nations of Antiquity. From Millin and other Authorities.*

I. THE FINE ARTS are usually divided into the liberal and mechanical. The *liberal* are such as demand the higher faculties of the human mind, as poetry, architecture, painting, sculpture, grammar, rhetoric, music, physic, mathematics &c. the *mechanical*, such as require more labour of the hand and body than of genius ; such as the whole body of mechanical trades, carpentry, masonry, turnery, carving &c. The liberal arts are again divided into the fine arts and sciences ; the fine arts, which alone belong to this enquiry, is a term

synonymous with the French expression *beaux arts*, and is perhaps borrowed from it. The fine arts are, architecture, painting, sculpture and engraving. The Greeks, says Millin, had no particular term to denote what we term the arts, in distinction from *trades*. One word, τέχνη, included art in general, but they had terms distinguishing the artist, according to the different kinds of art he exercised. This word is derived from τεύχω, to construct, or prepare, because artists construct and provide every thing necessary for the wants of life. Among the Romans, the word *ars*, from which we have taken that of art, had the same meaning as the word τέχνη among the Greeks, but it is derived from different sources, one from the Greek verb αῤω, to arrange or dispose, because art arranges different parts to form a whole. Some authors derive this word from *artus*, a member; while others derive its origin from the word ἀρετή.

Art is composed of the union of different arts, called in general the arts, or the fine arts. The term FINE ARTS sufficiently denotes that their nature consists in the union of the pleasing and the useful, in the embellishment of objects invented by the mechanical arts, &c. They are also called the liberal arts, because they are the children of liberty; and owe their origin to the natural desire of embellishing the things we use. It is with the arts, as with every other invention, at first they were the effects of chance,



and appeared but of little importance : but when they began to be considered seriously, they acquired a great degree of utility and consequence. The nature of the fine arts is to impress upon objects a striking and distinguished character, their end, to communicate a lively emotion to the soul ; and their application, to elevate the heart and mind.

It is wrong to attribute the invention of the fine arts to any single people, from whom they spread among other nations ; they are, on the contrary, indigenous in every country where human reason has, to a certain degree, developed itself ; but like the productions of the earth, they take different forms, according to the nature of the climate and the wants it produces, while they remain unknown among savage nations. We find music, dancing, eloquence and poetry, in every nation that have arrived at the first degree of civilization, and it has been so, without doubt, in all times. To seek the origin of the fine arts, it is not necessary to refer to the Egyptians and earlier Greeks, for they may be observed in a state of childhood, among nations of the same degree of civilization as existed in their times. We perceive, therefore, by what has been observed, that the term *art* is given to the imitation by mechanical means, of all forms in their highest degree of natural or ideal beauty ; and comprehends, in this acceptation, the union of the *arts*, which include a knowledge of design,

painting, modelling, sculpture, architecture, engraving, musaick,\* &c.)

The history of the revolutions in style, among different people, in the different classes of art, is what is properly called the history of the arts, and is the principal subject of the works of Winckelman, Heyne, and the different authors who have written upon archaiology. Opinions have differed in all ages in regard to what people first practised the fine arts, but it is an unnecessary inquiry. Allegory is the only depository of the secret, and till the veil of mystery in which it is wrapped is torn aside, the inquiry must be fruitless. Love, celebrated by all the mythologists as the governor of nature, was the parent of the arts; and music, after their system, was his first-born. According to the Greeks, a young female was the first artist, who perceiving the traces of her lover's profile on the wall, cast by the strong light of a lamp,† made the first drawing from this dear image of her affections, and traced the outline produced by the shadow. From such a slight beginning, according to this fable, arose the sister arts; arts, which by their softening and humanizing qualities, moderate the barbarism of man, and alleviate the effects of vice. Those arts

\* We prefer this word to mosaic, which appears as if it was derived from Moses, whereas its proper derivation is from *μουσειον*, *opus musivum*, *musea*, *musiva*, ind. *musaic*, or as Millin says, "formé du mot grec *musakion*."

† See Pliny, lib. xxxv. cap. 12.

by which a musician, with the thrilling tones of his harp, appeased the ragings of a barbaric prince ; by which a poet, with an ingenious and applicable fable, recalled a mob to truth and reason ; and by which an artist, under the veil of a feeling allegory, presented to the depraved, the forgotten traits of virtue.

In attempting a slight sketch of the history of the fine arts, the first steps are doubtful, and must be in a great degree hypothetical. The first epoch in the history of the fine arts, is that period before the universal deluge, which has left an immense blank in the history of the times which preceded it. All that passed in the lapse of ages, anterior to the deluge, is almost lost, so contradictory to each other are the chronologies of different nations, yet they attest nothing so much as the truth of this catastrophe, which proves the greatness of the deity that presides over the universe, and the profoundness of his secrets. The arts, both liberal and mechanical, must have been understood previous to the deluge, as the construction of Noah's ark, and other accounts related in the scriptures sufficiently prove. The men who could construct that vast floating receptacle for a numerous family, with a pair of every species of living animals, and necessary subsistence for a considerable space of time ; a work which puts in rivalry the floating towers of our days, that waft the riches of the world from one pole to the other, could not but have made great progress in the mechanical arts ;

and must also have made some progress in the polite arts, for we read that music was known, by the invention of Jubal, and that Tubal-Cain was skilled in the art of working and casting metals. The second epoch is the state of the arts after the deluge, till the more authentic periods of Egypt and Greece. Architecture was the first of the sister arts that reared her head after this universal destruction of the world. This epoch is distinguished in the sacred writings by the building of the Tower of Babel, &c. In less than two centuries after the deluge, the arts were cultivated in Chaldea, China, Egypt and Phœnicia. Nimrod laid the foundations of Babylon; Assur built the celebrated Nineveh, whose principal street was reported to be of extraordinary dimensions. Many cities were built in the times of Abraham and Jacob, in Palestine, and the neighbouring countries. Tosorthus, successor to Menes, the first king of Egypt, is said to have invented the art of cutting stone, and Venephes had already constructed the first pyramid, which served as a model for the others that shortly followed. The accurate graphic and literary descriptions given by modern travellers of the enormous edifices of this period, many of which are now existing, give us an idea of the state of art in those days: they bear the character of the infancy of art, rude in their design, yet imposing in their massiveness and extraordinary size; they attest more the vast power and perseverance of the bodily powers, than great exertions of a culti-



vated mind. The spectator views them with but a mournful satisfaction, and they appear to bear the epitaph of departed centuries, which have been laid prostrate before them. The origin of the singular taste which pervades these, as well as other Egyptian edifices, is found in the nature of the climate and the productions of the soil. The Egyptians, excavating for themselves retreats in caverns, from the ardent rays of the sun, invented the sepulchral style, the type of their architecture ; all their edifices, temples, as well as more melancholy structures, all conform to this principle, which is the appearance of those which exist at the present day. Thus the climate stamped the character of their architecture, and the wants of the climate also gave birth to other useful arts. The rarity, or total absence of the refreshing dews of heaven, in certain parts, taught the inhabitants of those regions hydraulics ; and caused them to form and multiply continually the number of canals, lakes, reservoirs &c. to regulate and confine within necessary limits the inundations of the Nile.

At Mæris, about the year 2040 of the vulgar æra, the famous lake at this place, whose name it bears, was excavated. This astonishing work is alone sufficient to impress upon us the extent of human knowledge at this period ; and others, no less wonderful, bear witness to the flourishing state of the arts in these distant times, which has covered all Egypt with the scattered

ruins of ancient splendour. On all sides are seen enormous fragments of columns, obelisks, sphinxes and statues, among which, some pretend to have discovered the celebrated statue of Memnon, which emitted sounds at the rising and setting of the sun. Architecture was not the only art which then proudly flourished. Sculpture preserved an equal rank, and Painting was not altogether unknown. The walls of their edifices were covered with hieroglyphic figures, the paintings in some of which are still remaining. These sculpturesque paintings, or painted sculptures, it is true, do not present any of the modern beauties of light and shade, but their simple contours are boldly designed, and exhibit, in many instances, considerable knowledge of the human form. One of the most celebrated works of art of this epoch, is, without doubt, the vast labyrinth finished in the reign of Psalmetichus, two hundred years before the Trojan war. It was composed of thirty principal apartments, which number corresponds with the number of nomes, or governments of Egypt. These were again subdivided, and composed in the whole, with the subterraneous chambers, three thousand three hundred apartments. At the opening of the doors, it is said, the vibration of the column of air produced a noise like thunder. The beams were of acacia, beautifully polished, and the richness and beauty of the ornaments were of the highest degree. This building contained in its circuit several temples and

pyramids, and Apion relates, that he saw a *Serapis* of a single emerald, nine cubits high. Some authors have thought, from this circumstance, that they had the art of making glass, and that this statue must have been of this substance, of the emerald colour; if this be true, it serves to explain the extraordinary circumstances of the column in the temple of *Hercules* at Tyre, which *Herodotus* says was of emerald, and cast a brilliant light in the night.

Man in all ages is the imitator of nature, even in the most artificial of the arts: this led him to form the ornaments of architecture from natural objects; as in Egypt, the capitals of columns are copied from branches of palm or leaves of the lotus and papyrus, plants indigenous to the soil of Egypt; and in Greece, the *acanthus* was used in forming the beautiful *Corinthian* order, in which they have imitated the Egyptians in choosing their ornaments from the plants of their own country. The remains of Egyptian art, are deserving of much and serious inquiry, as they elucidate the works of *Nimrod*, of *Assur*, of *Ninus* and of *Semiramis*. By them facts are proved, and by them is verified the truth of the historian's pen, and they give an additional value to all his other writings. In Egypt granite and porphyry are speaking witnesses to every eye, of the truth of history. Among the monuments of art which still exist, the most extraordinary, are those which are attributed to *Sesostris*, one of the earliest of their kings, who

after having conquered a vast extent of territory, occupied himself incessantly in making his kingdom flourishing, and in conveying the wonderful relations of his prowess and wisdom to posterity. To prevent the incursions of his enemies, with which his country was threatened, he built a wall of 500 stadii in length, from Pelusium to Helio-  
polis. Intent upon every project to extend and facilitate commerce, he conceived the project of joining the Red Sea to the Mediterranean by a canal, which he only abandoned for the more important operation of inclosing his cities with walls and vast ramparts, to preserve them from the encroachments of the Nile. This extraordinary river, towards the commencement of summer, extended itself like a vast sea over the whole surface of Egypt. The necessity which led the inhabitants to oppose this inundation with enormous walls, embankments, and terraces, imposed on them that immense solidity in their edifices, which is now so great an ornament to their country. At the time of this beneficial inundation, the sight of the colossi, the pyramids, obelisks, moles and other edifices of ancient Egypt, must have been of a grand and imposing nature; an azure crystal, forming a perfectly level base to these enormous structures, whose summits appeared to pierce the clouds, and whose forms reflected in the water, appeared to be lost in the profundity of the abyss, and, at the same time, the ponderous immobility of these architectural masses must have formed a singular contrast



to the light vessels, gliding with rapidity in all directions on the surface of the water.

The same enlightened prince (Sesostris), founded that celebrated society, or college of priests, which was so long the depository of the arts and sciences. He built besides in every city a temple, in honour of the deity he more particularly revered. At Thebes he erected two obelisks or gnomons, of one hundred and eighty-two feet high, and embellished the city with that collection of splendid works which rendered its celebrated hundred gates but objects of inferior curiosity. The magnificence of Sesostris is probably overrated by Diodorus, who relates, that this monarch offered to the gods a vessel of two hundred and eighty cubits long, built of cedar wood, and covered inside and out with plates of gold and silver. The same writer, in speaking of four temples, cites the first as a prodigy of size and beauty, its circumference being thirteen stadii, its walls twenty-four feet thick, and forty-five cubits high. He has also left a description of one of the forty-seven tombs constructed by the earliest kings in the environs of Thebes, which is attributed to Osimandias, one of the successors of Sesostris. The entrance to this mausoleum was by a vestibule two hundred feet long, and sixty-seven high, ornamented with the finest marbles. This led to a square peristyle, supported by columns, in the form of animals, and spangled with golden stars, on a ground of sky-blue ; next to this was another vestibule, similar to the other, but more richly

ornamented with sculpture. Among the most remarkable of these, were three enormous figures, of which the principal, fifty feet high, represented the founder of the building. After this was another grand peristyle, where the exploits of Osimandias were sculptured on the walls. In the centre, by the side of an altar of valuable marble, and of exquisite workmanship, were seated two statues, twenty-seven cubits high ; between these three doors led to a spacious hall, two hundred feet square, supported by columns, in which were a number of statues carved in wood, representing a numerous auditory, with judges sitting on rising seats, administering justice. Adjoining this was a gallery, with small apartments or cabinets on each side, where tables appeared decorated with representations of victuals ; and farther on, in the same gallery, was a statue of Osimandias, prostrating himself before Osiris, offering sacrifices to that deity. Another part of the building contained the library, near which statues of the gods of Egypt were religiously preserved. Not far from here was an elevated saloon, where the statues of Jupiter, Juno and Osimandias, were represented reposing on couches, and several recesses in this saloon contained the representations of the most useful animals revered by the Egyptians. At last you ascended to the place in the upper part of the tomb, where was that celebrated circle of gold, which had the days of the year marked on its circumference, and

which Cambyzes took away in the course of his conquests.

This description, and many others less detailed which are corroborated by modern travellers, give but an imperfect idea of the magnificence of the ancient Egyptians. A few words must however be spared for the immense works of art which covered the soil of ancient Thebes. The Nile runs for the space of four leagues in the middle of the ruins of this vast city. Here the masses of antique splendour contrast themselves with far more modern edifices pulverized at their feet. The different ages, indicated by different styles, are heaped one upon the other. On one side, an edifice, contemporary with the first ages of the world, is surmounted by the ruins of its junior, whose difference of years may be enumerated by centuries ; and on the other, an artificial mountain of architecture serves but for the side of a temporary wooden cabin. The first striking object on the western side of the river is an arena, forming a parallelogram of a league in length, by half a league in breadth. A small distance from thence is the palace of Medinet Abo, whose walls, built slopingly, are crowned with a torus. A row of columns, isolated above, and united at the bottom by a low wall, separates the first court from the entrance gate, which is guarded by two moles. Two of these columns are surmounted by capitals, and covered with hieroglyphics, which are coloured, and still preserve a considerable portion of

brilliancy. Besides a few walls, a portico of square pilasters, some statues and bassi-rilievi, the rest of this once splendid edifice is but a heap of ruins, mingled with demolitions and rubbish of modern structures. Going on northwards on the plain, in the middle of several fragments, are two statues, thrown down, but in the ordinary attitude, with the arms perpendicularly placed by the sides of the body; and at a small distance farther are two seated figures, that have been often described, and are well known by the name of the Colossi of Memnon: they are without grace, but also without any striking faults of proportion; the simplicity of their attitudes, and their paucity of expression, give them a grave character perfectly architectural, with much of a monumental aspect, and does not lessen their gigantic appearance. On their seats are sculptured two standing figures, and several hieroglyphics, which the French savans, who visited them in their expedition to Egypt, say, are so well executed, that they are truly admirable, particularly the plumage of the birds. On the left leg of one of these statues is engraved the names of those celebrated personages of different nations, who bear testimony to having heard the musical tones which proceeded from the statue of Memnon on the rising and setting of the sun. According to Herodotus and Strabo, the statue of Osimandias was placed between these two colossi, which are the largest in Egypt. Several artists, who accompanied the French expedition to Egypt,



speaking with enthusiasm of an immense fragment of a statue of basalt, which they discovered near this spot, with its face turned to the ground. Nothing, say they, could equal their astonishment, when, after having brought it to light by removing the sand in which for ages it had been buried, they found it as perfect, and in as fine preservation, from this circumstance,\* as if it had but just come from the sculptor's chisel. Their first idea was to have brought it away, but this the enormous size of the mass prevented; so these enlightened travellers, convinced that in barbarous countries, and among uncivilized people, the hand of man is often more destructive to works of art than those of time, covered up and confided this fine production of art to the care of its former protector. The fragments which remain near the portico of the grand court, are yet more enormous in size, and are said to be the remains of the Colossus of Memnon: the shoulders are twenty-nine feet across, which would make the statue eighty-five feet high; its material is of red granite. In the British Museum are several very fine fragments of Egyptian art, and particularly an enormous hand of the same stone, obtained by capitulation from the French in 1803.

It is in the tombs of the kings of Egypt that we must seek for the best preserved specimens of their paintings; for the most correct information on their costume, their arms, furniture, utensils, mu-

\* This we believe is the colossal head now in our Museum.

sical instruments, their religious ceremonies, and their triumphal celebrations. The deserts of Egypt seem to have been in all times the asylum of death; their arid soil appears naturally fitting to preserve the memory of departed friends, and the silent dreary aspect of nature appears to promise to the souls of the departed, whom the ancients thought hovered about the place of the bodies' interment, an eternal rest. The sepulchres in the western part of Thebes are placed in the middle of a solitary valley, surrounded by a circle of rocks, which have the appearance of a multitude of grottoes excavated in the rock. The principal object which strikes the attention, is a doorway, ornamented in its upper part with a scarabeus, and a man with the head of a sparrow-hawk enclosed in a circle, outside of which are two kneeling figures. The interior is disposed in the form of galleries; the walls are covered with hieroglyphics, carved in the stone, and coloured. All the sepulchral chambers do not resemble this, being sometimes surrounded with portico's of square columns, and the galleries having apartments on the sides, embellished with all the luxuriance of Egyptian art. In spite of the dilapidations occasioned by time, and the filtration of water through the joints, the greater part of the walls are covered with paintings in perfect preservation. The figures on the cieling are painted yellow, on a sky-blue ground: they are principally representations of arms of various sorts, armour, arrows, bows, quivers, sabres, helmets,

lances, and other warlike instruments of offence and defence. In other places are representations of utensils, furniture, seats of various sorts, beds and couches, vases, baskets, instruments of tillage, and tools of various sorts. Some of the paintings are described by a French artist, who visited them with the expedition : one of them is a husbandman sowing his grain on the banks of a river, where the inundation has subsided ; another, with his sickle in his hand, is reaping ; and another cultivating rice. In another, he was delighted with a figure dressed in white, performing on a harp with eleven strings.\* These, and other similar domestic representations, are mixed with mysterious subjects, among which are some black figures, whose heads are separated from their bodies ; and others in red, in the attitude of executioners. The vast extent of the temple of Karnak, or Carnak, situated in a modern village of the same name, is another source of admiration at the wonderful state of the arts in that very early period of the world ; but not having room to describe every grand work of Egyptian art, the enquiring reader is referred for more ample particulars to the works of *Norden, Pocock, Denon, the Cours Historique du Musée Français, &c.* At Lucqzor are likewise many fine specimens of art. Another most astonishing production of ancient art is the portico of Hermopolis, a building of 120 feet long, and 60 high. The columns, sur-

\* See the great works on Egypt published by the French Government.

mounted by capitals different from any others, are formed of bundles of the lotus, and are upwards of 35 feet in circumference. The architrave is composed of five stones, of 22 feet long each, and that which remains of the cornice is 24. The richness and luxuriance of the ornaments are well preserved, and kept subordinate to the general effect of the whole. It has a globe with wings, sculptured on the astragal of the two sides of the portico, and on the soffit between the two middle columns. The temple of Dandera or Tentyra, anciently Tentyris, is considered by the most able critics as a model of beauty in art; it proves that the perfection of architecture does not consist only in the use of the Doric, Ionic, or Corinthian orders, but in the result of a perfect agreement of the different parts among themselves. This splendid temple is covered with bassi rilievi, inscriptions, and sculptures of historical and mystical subjects. The simplicity of plan which this building possesses is one of its greatest beauties, and the ordonnance of the lines of its composition are so striking, as to render the ornaments, as they always should be, only accessories to the design, and leaves to the elevation all its nobleness and grandeur of appearance undisturbed. A large cornice, in the middle of which is a fine head of Isis, majestically crowns the uppermost part of the building. In the frieze is the winged globe, and the plat bands of the middle intercolumniation are likewise so decorated. A large torus, which encircles the whole building,



gives an appearance of solidity to the sloping walls, and takes away from the meagreness of the plain angles, without hurting the general mass. The columns of the portico are finished with capitals formed by the head of Isis, and the whole exterior is covered by innumerable hieroglyphics. The interior is decorated with all the mysticism of the arts and sciences; astronomy, morality, and metaphysics, have here deposited their secrets. Among the principal decorations, the sphynx is predominant; but the most wonderful one is a large celestial planisphere, which is painted on the ceiling of the upper apartment of the main building. This picture is divided into two equal portions by a large figure, which is supposed to be of Isis, having its feet on the earth, its arms extended towards heaven, and occupying the space between the firmament and the terrestrial regions. In the other half is a similar figure, in a similar situation, surrounded with globes and innumerable hieroglyphics. Next to this is a second chamber, also covered with hieroglyphic paintings. The principal part of the subjects on the ceilings relate to the movements of the heavenly bodies, and those on the walls to the movements of the earth, the influence of the air and the water; Isis representing, with her attributes, the particular divinity revered in the temples of Tentyra. Many of the smaller temples, which are hidden under the ruins of modern Arabic buildings, contain sculptures, among which the zodiac is particularly distinguished.

Besides this, Tentyra possesses the earliest known examples of figures (*caryatides*) supporting entablatures instead of columns. The fine temple of Esnay, the ancient Lotopolis, is a fine example of Egyptian architecture: it has eight columns, which are richly sculptured, and have capitals composed of representations of the vine, lotus and palm leaves. But nothing in all Egypt surpasses the beauty of Etfu, the ancient Apollinopolis, which is magnificent and splendid in its detail, and picturesque in its effect. The city is situated on a rise, commanding a spacious valley. Its general features are, long suites of pyramidal doorways, courts, galleries, porticos, &c. constructed with immense masses of compact stone, that give to the different ornaments the sharpness and beauty of the finest marble.

What has been said may serve to give a general idea of the state of the fine arts among the Egyptians. Architecture, on account of being better preserved to us than others, is, of course, the principal feature. What has been said of the pyramids of Gisa, may serve for those of Sakkara (the ancient Necropolis), and others, which are much alike in their general aspect.

II. The next view in the history of the fine arts directs us towards the Jews, the early part of whose history is so closely connected with that of Egypt. The fine arts cannot be supposed to have made any great progress among the Hebrews, whose principal object was the culture of the lands

and care of their flocks, and the most simple means to maintain a wandering or pastoral life. They began, during their residence in Egypt, to study the arts; but their law forbade the representation of men and animals, and particularly the Deity under a human form, which, though it was not obeyed to the strictness of the letter, produced an impression on their minds unfavourable to the arts, and obliged their artists to confine themselves to the representations of flowers, leaves, &c. It appears that they were acquainted with the art of forging and casting metals, and carving in wood or stone; but though the high-priest had the names of the different tribes engraved in precious stones on his breast-plate, it is doubtful whether they excelled in that art. It is certain, that in the most flourishing times of their monarchy they employed foreign artists, as is evident by those of Tyre and Sidon being engaged in the construction of the magnificent temple of Solomon. Their style forms no epoch in art, but it probably resembled the Egyptian. It is curious that there exists no vestige of art of this people, who have been so celebrated, and who, under the reigns of David and Solomon, professed at least some taste. This may be ascribed to the jealousy of their cotemporaries, and the contempt with which they are spoken of by all ancient authors, except Plutarch. This contempt has not altered their character, and they still evince the same disregard to the arts. There are very few Jews who have been celebrated in the arts since

their discovery. Nothing certain is known respecting their ancient dresses, but from circumstances it may be conjectured, that in cities it consisted of a short or long tunic, with long sleeves, confined in the middle by a girdle, as is the custom with some Jews of the present time. Fleury judiciously observes, that most modern painters have given us a false idea of Jewish costume, by representing them like the Levantines at Venice, and elsewhere. Thus we are accustomed to see the Patriarchs represented with turbans and beards down to their girdles, and the Pharisees with hoods and pouches. Besides the tunic, the Hebrews wore a cloak, ornamented with fringes and embroidered purple borders. White and purple were their favourite colours. In war, or in travelling, they wore a cloak resembling the chlamys of the Greeks. They are seen so clothed upon several medals of Vespasian and Titus, struck in commemoration of the taking of Jerusalem, and having this inscription, "*Judæ Capta*:" they are engraved in *Specimen rei Numariæ de GESNER*, Imper. rom. tab. 55, 56, 59, and 60. Boys and girls had coats of many colours: such was Joseph's tunic, sold by his brethren. The Jews were acquainted with the art of making robes with sleeves of a single piece, as is related in that of Christ's being without seam. In mourning, their clothes were of a coarse stuff, straight, without plaits, and of a black or brown colour: at those times they cut and shaved the hair and beard, which in every other case they



wore long; they also carried their head bare, which, when out of mourning, they covered with a part of their mantle, or often with a kind of turban or bonnet. The dress of the females was a tunic without sleeves, resembling that of the Greeks. Some of the medals of the time of Vespasian and Titus, of which engravings may be seen in the before-cited work of Gesner, representing the Jewish nation subjugated under the figure of a woman sitting under the shade of a palm-tree, dressed in a tunic with short sleeves. On one of these medals the same female is represented with a long tunic and long sleeves, which corresponds with the stola of the Romans. In the most flourishing and luxurious times of the Jews, they decorated their persons with crescents, earrings, necklaces, bracelets, chains, rings of gold and wire, and jewels. The habiliments of their priests were, a train of fine white linen, a tunic, a girdle, and drawers of fine white linen. The high-priest wore an additional tunic decorated with little bells, and the *ephod*, a sort of short tunic, which was worn above the other two. Although history does not relate any particular description of the costume of the Jewish kings, it was nevertheless probable that it was a settled point. All the Israelites were soldiers, their offensive weapons were the bow and arrows, darts, lances, swords, both long and short, hung on the left thigh, and slings. Their defensive weapons were a shield, helmet, and cuirass. Under their kings they used war chariots, but their

form and decoration have not reached our times. It has been said, but without proof, that their ensigns or standards were of coloured cloth, distinguishing each tribe and troop. Gymnastics were not encouraged under their early kings by the Jews, but they had foot-races, dances, and military exercises. Under Antiochus the Great, they built a gymnasium, after the manner of the Greeks, but this novelty soon lost its attractions, which it never possessed among the more serious and rigid classes. We are not acquainted whether they had dramatic representations, but they cultivated music and poetry, which they carried to great perfection. Embalming the body after death was practised by them ; and so horrible was the thought of wanting interment, that one of the most terrible maledictions among them was to refuse the rite of sepulture. BUONAROTTI, in his *Observazioni sopra alcuni Frammenti di vasi di vetro*, plate 7, fig. 1, 2, and 3, gives the form of three examples of the earliest times of christianity, where is represented three dead bodies of the Jews, enveloped in bands, like mummies ; and the appearance of 1 and 3, would lead us to conjecture that mausoleums, with columns, &c. were in use at these times. Few authors have spoken of the fine arts among the Hebrews ; it will be therefore useful to refer to those works which treat on their institutions and customs, religious, political, civil and military, for information on this head. Among the principal of these are, *Blasii Ugolini Thesaurus*

*Antiquatættem Hebraicarum*, Venetius, 1744 and 1769, fol. 34 vols. which is a choice collection of dissertations concerning the government, manners, customs, &c. of the Jews; *Les Mœurs des Israelites*, by CLAUDE FLEURY, Paris, 1802, 12mo.; BERNARDI LAMY, *Apparatus ad Intelligendam Sacram Bibliam*, &c. Lugd. Bat. et Amstelod. 1711, in 8vo.; an enlarged edition of the same, Lyons, 1723, 4to.; the same work, translated into French, by FR. BOYEN, under the title of *Introduction à la Lecture de l'Ecriture Sainte*, Lyons, 12mo. MELCH, LEYDECKERI *de Republica Hebræorum*, lib. xii. Amstelod. 1710, fol. THOMÆ LEWIS, *Origines Hebrææ; the Antiquities of the Hebrew Republic*, &c. London, 4 vols. 1724, 1725, in 8vo. CONRADI TKINII, *Antiquitates Hebræce*, Bremae, 1752, in 8vo. THEOD. DASSOVII, *Hafniæ Antiquitates Hebraicæ*, 1742, in 8vo. *L'Archæologie des Hebreux* de JEAN ERNST FABERS, Halle, 1773, in large 8vo. en allemand. *Les Antiquites Hebraïques*, de GEORGES LORENTIA BAUERL. Leipzig, 1797, in 8vo. THOMÆ GODWINI, *Moses et Aaron, seu Civiles et Ecclesiastic Ritus Antiquorum Hebræcorum, Ultrajecti*, 1698, in 8vo. and the commentary which CARPZON has published on that work. *Moyse considere comme Legislateur et comme Moraliste*, par DE PASTORET, Paris, 1788, in 8vo. *Manuel d'Antiquites Hebraïques*, de HENRY WARNEKROS, Weimar, 1794, in 8vo. BRUNING'S *Compendium Antiquitatum Hebræarum; Francofurti ad Mœnum*, 1765, in 8vo. *Ceremonies et*

*Coutumes des Juifs, trad. de l'Italien, de Leon de Modene*, par RICHARD SIOMN, Paris, 1681, in 12mo. OTTON. NATHAN NICOLAI, *Dissertatio de Prophetarum veterum Judeorum vestitu*, Madeburgi, 1744, in 4to. BENED. DAV. CARPSOVII, *Dissertatio de Pontificum Hebræorum Vestitu Sacro*, Jenæ, 1655, in 4to. JOHN PRIDEAUX'S *Oratio de Vestibus Auronis*, Oxoniæ, 1617, in 4to. JOHN OLDERMANN'S *De Vestibus Byssinis Pontificis maximo in expiationis Festo*, Helmstadii, 1717, in 4to. RUDOLPHO HOSPINIANI, *De Festis Judæorum et Ethnicorum*, &c. lib. iii. Genevæ, 1575, fol. GUILL. OUTRAM, *De Sacrificiis Judæorum*, lib. ii. Amstelod. 1688. OTTON. CHRIS. FISCHERI *Dissertatio de Suppliciis Hebræorum*, Helmstadii, 1717, in 4to. JUST. FRID. LACHARCAE *Dissertatio de re Militari Veterum Hebræorum*, Kiloni, 1735, in 4to. JOAN. HIERON. SOPRANI *Digressio de re Vestitaria Hebræorum*, Lugduni, 1643, fol. PETRI ZORNII *Dissertatio de Armis convivalibus veterum Hebræorum*, Amstelod. 1735, in 8vo. MARTINI GEIEZI *Tractatus de Hebræorum lucta Lugentiumque ritibus*, Francofurti ad Moenum, 1683, in 12mo. In addition to other works on the antiquities of the Jews, must be added the *Jewish Antiquities* of FLAVIUS JOSEPHUS; the dissertations which AUGUSTIN CALMET has inserted in his *Commentary on the Bible*; and indeed, any of the numerous authors who have written upon the general or particular history of the ancient Hebrews or the modern Jews.



III. The next grand works of ancient art that tend to form an epoch, are the immense wonders of Babylon, which, however fabulous they may have appeared in former times, are justified by the well known structures of Egypt and the East Indies ; and the traveller who has seen the pyramids of the former, or the no less wonderful excavations of the latter, can best appreciate the relations of the palaces of Pharoah and of Semiramis. That the Babylonians had the art of founding and chasing in brass, appears from the accounts of Herodotus, the father of history, who describes the city to have had a hundred gates of brass, and, relates that the walls of the Palace of Semiramis were formed and modelled in brick, with figures painted of their natural colours. Semiramis and Ninus, her husband, were also represented ; the former killing a tiger with her dart, and the second fighting with a lion. Jupiter Belus had a statue of beaten gold. They had also a groupe of the king and his spouse, accompanied by all the principal officers of state, and their attendants. In a grand temple, in the centre of the city, was placed a statue in gold of the father of the gods, and those of Juno and Rhea, each forty feet high. Juno held in the right hand a serpent, and in the left a sceptre, enriched with precious stones. Rhea was seated in a golden chariot, having two lions in front, and two enormous dragons at the side. The rest of the accessories to these magnificent statues and temples, were in the same style of richness and

splendour, and proved the great perfection to which the Babylonians carried the fine arts. Yet in relating but a few of the splendours of this great city, the temple of Belus is deserving of attention. Diodorus Siculus says its height was almost incredible ; but Strabo fixes it at a stadium, a measure which exceeds 600 English feet. It was of those extraordinary dimensions, that when Alexander the Great would have rebuilt it after its demolition by Xerxes, the entire operation of ten thousand workmen, for two months, scarcely cleared the ruins. The celebrated gardens of this city need but be mentioned to be remembered with all their wonders ; which with the extensive wharfs and quays, that bordered the banks of the Euphrates, the immense canals that intersected the kingdom and joining seas and rivers, and other works prove the complete triumph of Babylonian art.

IV. The above slight sketch of a very early period in the history of the world, proves the great advances then made in the fine arts ; and present, from the earliest period down to 1019 years before the Christian æra, a continued chain of gigantic projects in art. They were certainly far from that perfection which subsequent nations, particularly the Greeks, afterwards attained ; but they opened the way to the cultivation of that pure taste, which afterwards beamed over the world of art. Painting, in particular, does not seem to have kept pace with the other arts at this period, although design

or drawing was used instead the later invention of written language. Its progress from this useful purpose to that of art, may be dated from the time that certain geometrical and other figures were substituted for the graphic representations of material objects. A ladder and a tower represented the siege of a city ; two armed hands, one holding a shield, and the other a bow or a sword, a battle ; a palm indicated victory. Their object was not to make a very natural representation, but only to record facts of which they would perpetuate the memory, which may account for their deep incision in their walls, and for the solidity and durability of their colours, which have resisted so long the outrages of time. These causes kept painting longer in its infancy than it would otherwise have been ; yet the art of design was very early known. Homer speaks of the working of tapestry as the employment of Helen at the time of the siege of Troy.

Meantime, to beauteous Helen, from the skies  
The various goddess of the rainbow flies,  
(Like fair Laodice in form and face,  
The loveliest nymph of Priam's royal race).  
Her in the palace, at her loom she found ;  
The golden web her own sad story crown'd,  
The Trojan wars she weav'd (herself the prize),  
And the dire triumphs of her fatal eyes.

If Helen knew how to draw the representation of a battle, it is probable she knew how to fill up the outline with colours ; and the existence of the rich tints of Tyre and Sidon, prove they not only

had a splendid variety of colours, but were also acquainted with their preparation.

It is said that the Egyptians were unacquainted with anatomy ; but Atothes, one of their most ancient kings, wrote a treatise on that science. Besides, if we reflect on the funeral ceremonies of this people, which embowelled, and to a degree dissected, their dead, it is not probable that they would not have directed their enquiring minds into the structure and mechanism of the human body.

Among the illustrious men who invented or carried the arts to great perfection, ancient authors and poets mention, with the most renown, Amphion, the celebrated musician, who is said to have built the walls of Thebes by the sound of his lyre ; Hyagnis, a famous Phrygian performer on the flute ; Marsyas and Olympus, his disciples ; Tamiris, the finest singer of his time ; and Dædalus, the celebrated artist, who excelled in architecture, sculpture and mechanism, who may be considered as the type of the liberal arts, of which he was the inventor, or at least the earliest improver, and to which he has given his name, “ Dædalian arts.” Among the productions of this artist, Pausanias mentions several which he had seen, and particularly mentions a species of throne which was at Corinth ; a naked Hercules, carved in wood, placed near the temple of Venus Chalinitis ; another also of wood, erected in the temple of Hercules at Thebes ; and a figure of Trophonius. They also



had a Britomartis at Olynthus, a city of Crete, and a Minerva; also a piece representing a chorus. Among other eminent artists of this time are, Memnon of Syene, a painter and sculptor; Epeus, no less celebrated, and who executed a Mercury in wood, which the Corinthians regarded as a masterpiece of art; but the work for which he was more particularly celebrated, was the wooden horse by which the Greeks entered Troy. This fable, of which so much is made in Homer and other poets, is probably a poetical license taken from the circumstance of the battering ram, which had the head of a horse, and of which Epeus is said to have been the inventor. Cadmus must not be omitted, who left Phœnicia to found the city of Thebes, which he named from Thebes in Egypt, his native country; he enriched his new city with three statues of Venus, made from the materials of the vessels in which he had crossed the sea. This proves that Greece was peopled from Egypt and Phœnicia; but it is to the people from the north, who contributed most to the population, that many of the learned attribute the specimens of art anterior to the emigration of Cecrops, Danaus, and Cadmus. Art began now to enlighten the colonies of Greece, and, like a bright star, shone over the whole country with such benignant rays, that it soon, in this happy climate, roused the energies of the people to the highest point of perfection art has ever known. Nature, in Greece, did not exhaust itself in gigan-

tic productions, and the genius of man was never abandoned to flights of extravagance; it did not seek for grandeur in the extension of size, but found it in exact proportion, and in truth of imitation which fixed in an invariable manner the rules of art; and if the Greeks were at first the disciples of the Egyptians, they were soon as much their masters in the production of the fine arts as they are our's.

V. It may be enquired why, in so short an interval, as exists between the times of the Egyptians and the Greeks, such a difference in favour of a fine style should exist? In the former country, restraints on art, by law, religion and policy, operated to depress it, or keep it from rising above its earlier attempts; which causes, as has been shewn, operated in a tenfold degree on the arts of the ancient Israelites. While on the contrary, in Greece, the arts, free as the air the natives breathed, and the liberty those happier sons of a happy soil enjoyed, grew and prospered mightily in all the gay and unrestrained luxuriance of unfettered liberty. All the country of ancient Greece, that is to say, Macedonia, Thessaly, Greece properly so called, the Peloponesus, and the Grecian isles, with the after additions of Epirus and Illyrium, encouraged and patronized the arts, but not all with equal ardour or with equal success: for the Peloponnesus, Greece proper, and part of Thessaly, were the most favoured provinces of the Grecian states. The religion of

Greece, abounding with all the richness of mythology, presented the most captivating and favourable subjects, to form and occupy the brilliant imagination of the poet, the painter, the architect, and the sculptor. Their government also, the ægis of liberty, was most favourable to the fine arts ; and their manners and customs, the aliment of a fine and delicate taste, gave them that purity of style and particular graces, for which the arts of Greece are so pre-eminent. The Greeks worshipped twelve principal gods, and named them, Ζεύς Jupiter, Ἥρα Juno, Ποσειδῶν Neptune, Ἄρης Mars, Ἀπολλων Apollo, Ἑρμῆς Mercury, Παλλὰς Minerva, Ἄρτεμις Diana, Δημήτηρ Ceres, Ἀφροδίτη Venus, Ἥφαιστος Vulcan, Ἑστία Vesta. The inferior order of deities were the genii and heroes, who after their death were placed among their gods. The multiplicity of deities necessarily occasioned a want of places for their worship and honour, which much extended the domain of the arts. They not only erected temples to their honour, but often dedicated woods and forests to the exclusive service of their deities. Two motives led the Greeks to these temples, fear and acknowledgment ; to implore favours, and to acknowledge benefits. These were generally done by offerings, consisting of animals, spoils of vanquished enemies, flowers and fruits. The arts were not backward in contributing to this sentiment, for vases of bronze, of silver, or of gold, tripods, crowns, altars, candelabræ, &c. were

among the dedications of the great. The numberless festivals instituted in honour of their gods, also opened a vast field for the cultivation of the genius of the arts. Some of these festivals were celebrated every year; some every five years, as the feasts of Eleusis; some every nine years, as the Daphnephoria. The Panathenæa was one of the most important of these feasts or mysteries, and was sacred to the worship of Minerva. They were at first founded by Erichon, and called Athenæa, but becoming much neglected, they were re-established by Theseus, and much augmented: he wished not only Athens, but all the cities of Attica should join in their celebration; and from ΠΑΝ (all) they received their additional name. The foregoing causes, and the frequency and grandeur of the public games, concurred in bringing to perfection the arts of Greece, and the decadence of the arts in Greece may be dated from the time when their celebration became more rare. The Spartans, that rigid and virtuous people, however simple and plain might be the exterior of their private dwellings, were not deficient in elegance and convenience, either of works of art, or furniture within. Always desiring a beautiful and healthy race of children, without deformity of limbs or features, they decorated the chambers of their females with the finest models of beauty and elegance of form, that their wives having their imaginations filled with these objects, might conceive such forms for their offspring. Sparta excepted, the manners of



all the cities of Greece, particularly Athens, encouraged to the utmost this developement of the genius of the peaceful arts, which have given immortality to heroes, and have ennobled voluptuousness; the people consecrated woods, and the arts peopled them with images of the gods. This is a slight and rapid sketch of some of the causes which have contributed to raise the arts of Greece to such perfection; causes, which could not but have been favourable to those arts, which always flourish best when unfettered; for when a people by a state of freedom and liberty are fit for their reception, they seldom fail to offer such contributions on the shrine of independence. Before this article is dismissed, it may not be irrelevant or uninteresting, to name some of the principal of these eminent artists of Greece, who have diffused such honour on their country. *Cleanthes* and *Ardices* of Corinth, *Telephanes*, and *Cleophanes*, are names that occur as painters, and who lived before the time of Homer. *Bularchus* is the first who may be placed in a less uncertain epoch, because Candaulus, king of Lydia, who purchased his celebrated picture of the Combat of the Magnesians, was assassinated by Gyges, seven hundred years before Christ. *Hygiemon*, *Dinias*, who was celebrated for monochromes, or pictures of one colour; and *Charmades*, who is said to have been the first who distinguished the sexes in painting; and according to the account of Pliny, much advance was made in this art by *Eumarus*, and *Cimon*, a pupil of his,

who first gave motion and attitude to his figures ; marked the articulation of the bones and muscles, and dressed his figures with grace and elegance. The greatest names in painting were Polygnotus, Apollodorus, Zeuxis, Parrhasius, Timanthes, Eupompus, Apeiles, Aristides and Euphranor ; and in sculpture, Phidias beyond all, then Alcamenes, Critias, Polyclethus, Myron, Scopas, Praxiteles, Echion and Lysippus. In the 120th Olympiad the art of sculpture ceased, but revived in the 155th.

VI. The arts were looked upon in a different light among the Romans, to what they were among the Greeks ; the latter loved and cherished them, because they conferred honour and dignity on their country : The former suffered them because they embellished their's. In Greece no man was disgraced by following the profession of an artist : in Rome it was the business of slaves ; with one the arts were an object of love and desire, with the other, of convenient decorative necessity. In the early period of the Roman history, as well as of every other rising nation but the Greeks, the arts were not much encouraged ; as from the expulsion of the Tarquins, to the close of the third Punic war, the most illustrious and considerable families of Rome affected such an austerity of life, that appears more the offspring of vanity, than a real love of virtue. This ignorance of the beauties of the fine arts, among this fighting, war-loving people, lasted for several centuries ; in short, till having no more

countries to conquer in the interior of Italy, they began to explore the seas, and penetrate into the fertile regions of Sicily, where they were struck with amazement at the pomp, and real grandeur of the cities, and the beauties of the fine arts in these happy regions. With the customs, laws, and dispositions of the Roman government, the Roman people were the least likely to make the arts flourish luxuriantly, and as a proof, is the example of a branch of the family of Fabius, whom the Romans perpetuated, what they esteemed his disgrace, by affixing the epithet *Pictor* to his name, because he had derogated from his nobility, by practising the art of painting. Rome was for a long time the prey of civil wars, of course the arts did not rise above a necessary mediocrity, till the more settled times of Augustus. The name of Nero, branded in every light by which he is viewed, his tyranny to the painter Amuleus, who decorated his golden palace, will be also condemned in art. The arts rose a little under Vespasian and Titus, who were both men of liberal sentiments and greatness of soul. But the odious parsimony of Galba, the short reign of Otho, and the debaucheries of Vitellius, were every way unfavourable to the advancement of the liberal arts, and they consequently fell. Rome gained no more than Paris by the possession of the Laocoon, the Apollo, the Venus, and other master-pieces of art. It is not by the mere possession of great monuments of foreign art, that a people elicit native genius, but, on the contrary,

by cultivating and employing their own countrymen.

The rest of the history of the fine arts, being more defined, and on more positive data, may be found in distinct treatises, and are therefore not considered in this brief view of the fine arts among some of the earlier nations of antiquity.

J. E.

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ART. III. *On the Appian Way: Carlo Labruzzi's Drawings, &c.* By Sir RICHARD COLT HOARE, Bart.

*To the Editor of ANNALS of the FINE ARTS.*

SIR, Stourhead, May 3, 1819.

As a portion of your *Annals* is allotted to works of literature, and graphic art, I beg leave to submit the following proposal to your consideration.

Non sibi sed posteris.

I have always considered it as a duty incumbent on every traveller, to contribute the result of his researches to the general mass of knowledge, provided such communication should be deemed productive either of information, science, or public utility.

With this view I have thought it a duty incumbent on myself, to offer to the distinguished booksellers and engravers of our metropolis, a com-



plete Series of Views, illustrating the numerous and interesting antiquities, with which the course of the *VIA APPIA* between Rome and Beneventum would afford. These subjects would naturally call forth the recollection of much ancient history, biography, topography, and anecdote, and amidst the many publications which are at this time issuing from the British press, viz. Greece, Pola, Italy, Pompeii and Switzerland; the description of the most prominent features of this celebrated causeway would at least add novelty to our classical and antiquarian researches.

The period of thirty years has elapsed since I first turned my mind towards this subject of inquiry; and in the year 1789, I commenced a journey from Rome to Beneventum, accompanied by a well known artist, Carlo Labruzzi, who collected a regular series of views on this line of road, comprehending every thing that was interesting. He had already begun to etch the best subjects, and had published two numbers,\* when the dreadful convulsion which seized almost every part of Europe put a total stop to his intended work; but the series of drawings escaped from the hands of French, and at the conclusion of the revolution were forwarded to me.

The sanguine expectations I had formed in

\* A few numbers remain of this spirited work, which will be disposed of at a reasonable price for the benefit of Labruzzi's family, and may be had at Mr. Ackerman's Repository in the Strand, price £3..3.

Italy of presenting this publication to the literati of our own country, may now be realized in England, as I am willing to allow the free use of my drawings, without fee or reward, to any bookseller who will undertake the publication, under my sole direction and superintendence. I am ready also to take upon myself the Descriptive Account of the course of the Roman road, having traversed its whole line, and made notes, with a view of future publication.

I have also a Series of Views on the Via Latina, which joined the Via Appia at Capua, which would form a good appendage to the latter work, and which is equally at the service of the public.

I am, Sir,

Your obedient servant.

R. C. HOARE.

P. S. Any applications on this subject may be made direct to me at Stourhead, Wiltshire.

ART. IV. *On Patronage of the Arts; Lamentations formerly occasioned by the want of Patronage; fortunate Reverse.* By PRINCE HOARE, Esq. *Letter to the Committee of "the Northern Society for Promoting the Fine Arts;" View of the present Progress of Patronage, compared with the past; Causes of Excellencies among the Greeks; Exhortation to the Society.* By BENJAMIN WEST, Esq. P. R. A. &c. &c.

[From the ARTIST.]

#### PATRONAGE.

Quod si tam Graiis novitas invisâ fuisset,  
Quam nobis, quid nunc esset vetus?

THERE can be few sensations more gratifying to the bosom of the real patriot, than those which he experiences on observing a sarcasm, which has for a length of time been successfully levelled at his country, suddenly losing its force, and by degrees effectually averted. My countrymen will, I am confident, feel this pleasure, in contemplating an event which appears to be taking place, in the case of the fine arts in England.

But a little time since, the lamentations of English painters seemed to have dulled, by their very frequency, the edge of attention, and to be no longer capable of exciting a sympathy in minds

which found their more commodious gratification in repose. More than six and thirty years of complaint had elapsed, since Painting was declared, by the greatest English artist, to be in the arms of death; and the art thus began to assume the air of the ingenious mendicant in our streets, who, to extort charity, counterfeits the last agonies of the human frame, and whom, notwithstanding those fearful symptoms, the heart-struck contributors to his exigencies behold again with astonishment, after a lapse of days or months, in the same attitudes of unutterable distress, the same affecting resemblance of momentary dissolution.

But all this scene of sorrow is suddenly and unexpectedly reversed. The *real* impositions practised on the liberal minds of those, who believed that they were benefitting their country by a general purchase of the works of foreign schools, began to open the eyes of many of improved taste, and the well-timed remonstrances of living artists, aided by powerful proofs of their skill, have now awakened a spirit, conscious of good, which appears to be spreading over the whole kingdom, and, if duly cultivated, may lead the way to an effectual advance of the arts. To assist in guiding these infant energies of public taste, must be a grateful task to professional experience, and, I am persuaded, the President of the Royal Academy did not feel less pleasure in communicating his thoughts in the following letter, which is an enlarged copy of an answer lately returned by him to a recent institu-



tion, than my readers will receive from the instruction they may derive from it, especially if they are in any manner connected with establishments similar nature now arising in England.

*To the Committee of the Northern Society for promoting the Fine Arts.*

GENTLEMEN,

I HAVE been honoured with your letter, explanatory of the designs of your Society for encouraging the fine arts at Leeds ; and it is gratifying to observe, that, by forming the plan which you have thought fit to communicate to me, you have opened the way to their cultivation in the north of England. Your zeal in cherishing the fine arts—the protection you offer them—are highly honourable to you ; and I entertain no doubt, that, from the influence of your proceedings, the warmest desire of affording them the like protection, will be diffused throughout other cities, and other counties. London and Bath, already, have each their institution for augmenting and extending the spirit of patronage among those classes of life in which alone it can be effectually beneficial ; and the accession of your present undertaking reasonably induces the hope I have mentioned, that your joint examples may be followed by every city in the United Kingdoms.

Had such a spirit been sooner awakened, had patronage in the higher departments of art been

more early extended to ingenious youths,—to the many of distinguished talents, whose ardour in study, and whose abilities I have witnessed, passing before me for nearly half a century,—England would by this time have possessed men as eminent in historical painting as she now boasts in portraits, in the useful arts, in science, and philosophy; in all which her attainments so conspicuously exalt her above other nations.

Earnest even as you are, Gentlemen, in the prosecution of your laudable design, you have not perhaps contemplated, to its full extent, the magnitude of those benefits to which your exertions lead. You are about to give to the rising generation, to the children of your and England's bosom, an opportunity of beholding, from their infancy, the works of living genius in their native country; the sight of which becoming habitually pleasing, cannot fail to inspire them with a love for those works, equal in force to the impressions of pleasure derived from them to their tender minds; for early habits bring on early affection, which remain with us through life.

Those early habits are one of the causes, why whole communities, both in Greece and Italy, became emulous to cherish the fine arts among them; for their porticos, their temples, their churches, palaces, and dwellings, were the rich repositories of the enchanting powers of the arts, which, in those public resorts, were perpetually before the

eyes of the youths of all ranks. It is in no slight degree to be attributed to the want in this country of rooms and galleries, filled with the productions of its own living and native genius, that the love for the arts, and their consequent growth, has been retarded among us; and it is no less owing to such galleries having been filled and adorned with productions of pencils cherished in other nations, that the now senior portion of men of taste in the opulent classes of England, have imbibed from their infancy a predilection for the works of foreign schools.

Those works were the only productions of the pencil, of which, during their childhood, they perceived the possession to be coveted. The names of Michael Angelo, Raffaelle, Correggio, and Titian, are become as familiar to them as those of their most intimate acquaintances; and where these names are annexed to pictures, both the beholder and the proprietor fancy that, in the presence of such works of superior art, they feel in their very atmosphere an undefined *something*, approaching to a divine exuberance of spirit,—when perhaps, alas! in fact, neither Michael Angelo, Raffaelle, Coreggio, nor Titian, ever beheld those idolized works, nor are they even copies from the pencil of those justly admired painters.

No man, I assert, can place a higher value on the real works of the great masters of all schools, or hold their names in higher respect, than myself,

nor is there any one who would more earnestly desire to see them treasured in the cabinets of our gentlemen and nobles ; but when spurious productions are imposed on the liberal purchaser, to the exclusion and contempt of real living merit, one is at a loss which to condemn the most, the knavery or the folly.

Had the Communities of Greece, Italy, and Flanders, neglected to cherish the early progress of living talents, we should never have seen those splendid works, which have immortalized at once the countries in which they were executed, the people who patronized, and the artists who produced them ; and I hope the period is not far distant, when a full knowledge of the effective aid which delineation gives to the other parts of education, will be the means of adding a drawing-master to every grammar-school in these kingdoms, that the youths who are educated in our schools may possess the advantage of the delineating powers, joined to their grammar education. This will not only give to such as may embrace the mechanic arts a superior skill and taste in all they do, but will render what they do more grateful to their employers.

The influence of taste, thus early ingrafted, and extending itself to all branches of manufactory, will meet the higher and more wealthy orders, whose accomplished minds will feel and relish the increase of elegance diffused over their domestic retirements. For never have the arts taken, nor



ever *will* they take root in any country, until the people in that country generally feel and understand their constitutional excellence, and the refinement of domestic comforts which they spread around them. Had the patronage of those countries, where they have been principally cherished, rested solely with the leaders and conquerors, or with the popes and princes ; had it not been accompanied by that which flowed from numerous individuals of rank and wealth, neither the porticos, the temples, the churches, nor the palaces and galleries of those countries, would ever have been so superbly filled as they were ; nor could those collections have been made from thence, which have filled so many galleries and cabinets elsewhere. The patronage then so generally dispensed, was directed to the protection of living genius ; and they, by whom it was so dispensed, sought to form no other collections than the works of native and living masters. This is the true basis of national eminence in the arts. On any other ground there can be no such thing as patronage ; nothing else is worthy of that name. The encouragement, therefore, extended to the genius of a single living artist, though it may produce but one original work, adds more to the celebrity of a people, and is a higher proof of true patriotic ardour, and a generous love for the progress of art, than all the collections that were ever made from the productions of other countries, and all the expenditures that were ever bestowed in making them.

I know of no people since the Greeks, who have indicated a higher promise to equal them in the refinement of the arts than the British nation ; but this can only take place when the whole mass of the people shall be awake to the usefulness of the arts, and the splendour they confer. I have no doubt that every province of the United Kingdoms would then afford the means of cherishing them by exhibition and patronage, with the same pride that the Greeks filled their temples, or the Italians their churches, with works whose fame is now fixed for ever.

These are my sentiments, the result of observations founded on the unerring truth of experience ; and I hold it not improper to have declared them to you on the present occasion, as your Society is about to take that ground for patronage, of which it is so much to be wished that the example may be diffused throughout his Majesty's dominions ; while it must also be observed, that the patronage held forth by many great and noble characters, needs no spur ; and the means projected by other spirited individuals in opulent stations, for extending and perpetuating the works of British masters, fall short in no degree of the most fervid energies of private examples, of which any country has been able to boast.

I make no doubt but that it will be your study to keep alive such energies and examples of patronage, when YOUR SOCIETY shall open its doors to the public ; for patronage is to professional merit

what the ocean is to the earth—the great source from whence it must ever be refreshed, and without whose renovating powers, conveyed through innumerable channels, every thing must become dry, and all productions cease to exist.

With these sentiments, and with every good wish for the prosperity of your Society, and the extension of the Fine Arts,

I have the honour, &c.

B. WEST.

The Committee of the Northern Society  
for promoting the Fine Arts.

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ART. V. *On the CARTOON of the Sacrifice at*  
LYSTRA. *By B. R. HAYDON, Esq.*

MY countrymen and countrywomen will require henceforth very little inoculation for the Fine Arts; they seem to be taking the “*Pictorum Furor*” in the natural way:—it is certainly spreading with great vigour in every class of society, benefitting the constitution by its very virulence, and refining the taste by its strength. The Gallery is again opened with a collection that dwells on one’s remembrance after seeing it, like some dream of early youth!—What a little Raphael is there!—what a Claude!—what a Vandyke, like a rose after a spring shower!—what

a Parmegiano (though full of dangerous grace!)—what Gaspar Poussins?—what a Paul Veronese!—what a Velasquez!—and then there is the last of the Cartoons, which is complete, equally beautiful with the rest in composition; equally intense in expression, equally deep in knowledge, though more injured from time in its appearance.

The subject is “The Lycaonians bringing a heifer to sacrifice to Paul and Barnabas, believing them to be Mercury and Jupiter, in consequence of St. Paul having cured a lame man.”

“8. And there sat a certain man at Lystra, impotent in his feet, being a cripple from his mother’s womb, who had never walked.

“9. The same heard Paul speak; who stedfastly beholding him, and perceiving that he had faith to be healed,

“10. Said, with a loud voice, stand upright on thy feet; and he *leaped and walked.*

“11. And when the people saw what Paul had done, they lift up their voices, saying, in the speech of Lycaonia, the Gods are come down to us in the likeness of men.

“12. And they called Barnabas, Jupiter, and Paul, Mercurius, because he was the chief speaker.

“13. Then the Priest of Jupiter, which was before the city, brought bulls and garlands to the gates, and would have done sacrifice with the people.

“14. Which when the Apostles, Barnabas and Paul, heard, they rent their clothes, and ran in among the people, crying out,

“15. And saying, men, why do ye these things? We also are like you, and subject to the same infirmities, and preach unto you, that ye should turn from these vanities unto the living God, who made the heaven and the earth and the sea, and all things that are in them.



"18. And with these sayings scarce restrained they the people, that they had done sacrifice unto them."—*Acts*, c. 13.

The story is evident at once, all can instantly perceive and comprehend at first sight what is passing, if they have never even read a line of the event. It is clear that a bull is about to be killed as a mark of adoration to a superior person, who is standing upon the steps of a temple, and who by his air and motion seems displeased at it. At the opposite corner is a man full of gratitude, with his hands up, and crutches at his feet; somebody is looking at his leg with wonder, and associations immediately dart into the mind of what has happened.

In the centre is the white bull, with gilt horns and a garland, and without spot or blemish,\*

\* In sacrifices it was requisite that those who offered them should come chaste and pure; that they should bathe themselves: be dressed in *white robes*, and crowned with the leaves of that tree, which were thought most acceptable to the God whom they worshipped. Sometimes also, in the garb of suppliants, with *dishevelled hair*, loose robes and barefooted. Vows and prayers were always made before the sacrifice.—It was necessary that the animals to be sacrificed (*hostiæ vel victimæ*—*OVID*, *Fast.* 1. 335.) should be without spot and blemish, (*decoræ, et integræ vel intactæ*, never yoked in the plough, *ibid.* 1. 83.) and therefore they were chosen from a flock or herd, approved by the priests, and marked with chalk—(*Juvenal*, x. 66.) whence they were called *egregiæ, eximix, lectæ*. They were adorned with fillets and ribbons, (*infulis et vittis*) *Liv.* ii. 54. and crowns; and their horns were gilt.—The sacrifices offered to the celestial gods, differed from those offered to the infernal deities in several particulars. The victims sacrificed to the

stooping his head with the vacant stare of an unconscious animal ; steady, simple, and unaffected,

former were white, brought chiefly from the river Clitumnus.—*Juvenal*, xii. 13. *Virg. Georg.* 11. 146,—(ADAMS, p. 323. 325.)—The animals most commonly sacrificed were, the bull, ox, cow, sheep, lamb, &c. and amongst the birds, the cock, hen, &c. Some were more acceptable at one age than another. For example, an heifer a year old, which had never been put to the yoke, was most grateful to the Gods. And the Jews were commanded to sacrifice an heifer without spot, wherein is no blemish, and upon which never came yoke ; such as had been employed in the service of men being unworthy to be made victims to God. The only animal most unlawful to be sacrificed was the ploughing and labouring ox.—The ornaments used in time of sacrifice were such as follow :—The priests were richly attired, their garments being usually the same as, at least not much differing from, royal robes. At Athens, they sometimes used the costly and magnificent garment invented by *Eschylus*, for the tragedians, as we learn from *Atheneus*. At Sparta, their garments were suitable to the other parts of their worship, being neither costly nor splendid, and they always prayed and sacrificed with their feet bare. In all holy worship, their clothes were to be without spots or stains, loose and unbound. If they had been touched by a dead body, or struck by thunder, or any other way polluted, it was unlawful for the priest to officiate in them. The victims had the infula and ribands tied to their horns, the crowns and garlands upon their necks. On solemn occasions, as the reception of and petition for any signal benefit, they overlaid the victim's horns with gold.—The larger sacrifices were often brought by the horns. In one of *ARISTOTLE*'s epigrams, an old woman leads a bull to the altar by his ear to shew his compliance. Sometimes they played upon musical instruments in the time of sacrifice, thinking thereby to charm the God into a propitious humour. Of all musical instruments the flute seems to have been most used at sacrifice.—*Potter*, 217. 231.

though the blow that is to bring him to the earth is levelling at his head, and in an instant will be dashed upon his temple. He is slightly held by a kneeling CULTRARIUS at the nostril and horn ; for it was a bad omen if the animal was obliged to be held tightly at the altar. The expression of this man is full of devotional warmth : on the other side of the bull is another CULTRARIUS, who has lifted the axe, and seems fully occupied in driving it into the skull of the bull with all his power. The two Priests stand next, considering the sacrifice as a sacred duty ; a female head is looking at St. Paul, who is directly opposite, rending his garments and turning away his face with grief and displeasure, in an attitude full of grace and beauty. That St. Paul is not pleased is perceived by a young man in the crowd, and one of the kneeling sacrificers : the different effect on each is a fine instance of deep expression : the young man eagerly leans forward to stop the executioner, as if he saw that St. Paul did not like it ; the kneeling sacrificer regards St. Paul with an expression of confused astonishment and horror, as not comprehending what he means, and fearing St. Paul may be displeased. Between this crowned sacrificer and the kneeling CULTRARIUS who holds the bull's nostril, is another kneeling sacrificer, and though his eye only is seen, it expresses simple wonder. Behind St. Paul is Barnabas, who lifts his eyes and clasps his hands as if ejaculating for mercy on the grateful simplicity of the people. Close to St.

Paul, another sacrificer is bringing in a goat. In the middle between the bull's head and St. Paul, are placed a beautiful altar and two interesting boys, one holding the incense-box, the other playing the double flutes used at sacrifices ; the feeling in these childrens' faces is most naturally varied : the boy who holds the box seems quite careless of the importance of his office ; he knows nothing of Mercury or Jupiter, and thinks only of the goat, or longs to have him with his companions in an open meadow and worry him with his frolics and activity : the other graceful little creature is wholly absorbed in the harmony of his own music.

For part of the group about the bull, RAPHAEL is certainly indebted to two Bas-reliefs, which have been since etched in the Admiranda. He has looked at both, and composed a third better than either. The last, Nuptæ, has the boy-flute-player ; the first, Vota publica, has not ; Raphael has added the other boy holding the box, and infinitely improved the kneeling figure who holds the bull.\*

Now comes the Beggar—the grateful beggar ! with his new and invigorated limb, his uplifted hand, his sparkling countenance, and his rapid motion to get near and pour out his brimming soul ! He seems as if he had wings at his

\* Poussin is reported to have said, that Raphael was an angel in comparison with the moderns ; *but an ass* in comparison with the ancients. If Raphael was *an ass* in comparison with the ancients, which is false, what was Poussin by the side of Raphael?—just worthy to be a hair at the end of the ass's tail.



ankles, and ether in his limbs ! and he explains by his expression the reason of all that is doing. On the ground lie his useless crutches, and by his side stoops a man of some rank, who is cautiously lifting the garment off the thigh with one hand, and expressing by the motion of the other, and his attentive look, his wonder and conviction ! Two heads above are looking at the limb as well as they can ; one with a clenched enquiry of feature, because he has just got a sight of it ; the other with more indifference. Behind is another bull leading in by the people and crowned sacrificers ; and close to a female head is an old woman with a violent contrast of expression, to set off the other ; a bearded face, and part of a turban, carry the composition out of the picture.

In expression, composition, drapery, and hair,—in unaffected simplicity of action, and beauty of back-ground, this Cartoon keeps its place by the side of the rest.\* It will perhaps be useless to

\* Perhaps the power of touch and handling in many of the figures and the draperies of the Cartoons was never exceeded. The draperies of the Apostles in the Ananias, and the head of the frightened woman, are painted with a power of touch equal to any Venetian ; so are the draperies of St. Paul preaching at Athens ; in short they are, in hair and drapery, perfect models of the way in which a brush should be handled. There is no touch more or less than what is requisite to bring out the thing represented. The draperies of Paul Veronese look like scattered feathers by the side of the draperies of Raphael, when the Paul preaching at Athens was at the Gallery. Raphael seems at this period to have arrived at the completion of his style, though

enter into detail after having endeavoured to lay down the principles of composition in the describing the Cartoon of the *Keys* last year ; but there are one or two points in this Cartoon very essential, on which it may be useful to remark.

In the first place, it will be very beneficial to think a little how finely Raphael has prevented the bare naked arms of the man, who is going to strike the bull, from coming eagerly against a flat sky and back-ground ; a pedestal, on which stands a figure of Mercury, goes right athwart them ; a man in drapery comes out exactly behind his hands, and a head appears above his off-shoulder, between his own hand and the side of the pedestal, the bottom of the pedestal comes below his arms ; and then, to prevent the awkwardness of an architectural squareness, the left angle of the pedestal is cut off by the beautiful hair of the little boy who holds the box. Again, the figure of Mercury is prevented coming bare upon the sky by some houses and a hill, which go irregularly behind him at the knees, and by the caducens in his hand. Now begin the buildings in the back-ground, which coming down in different quantities, and heights, and shapes on the heads of the figures, and which by pillars, pilastres, niches, doorways, statues, bases of columns, pedestals, architraves, and balustrades, make the back-ground rich and ornamental. Three statues in three niches carry many hands and feet in the Cartoons are left in a weak and inefficient state as his pupils got them in.

the composition up to that part of the picture, and a man leaning over a balustrade takes it out at the top. A female figure in the corner, in a niche, takes it up at that part, and the figure of Mercury recalls attention at another. Thus the crowd is prevented from looking too much in a line, by the attention being recalled at different parts by figures above their heads. Again, between one of the priests and the female head is the back of a head, and between the two priests one eye and part of a head and face. Take out these two parts, and immediately it is seen that the architecture behind would come down upon the two priests' heads, and the female head, nearly equal in height to the pilaster behind the woman's head, and on the young man's; which would be disagreeable in shape, *because equal*: whereas the instant those bits are put in, the architecture is rendered unequal in height; one part predominates, and the mind is at rest. Again, see with what taste he has varied the three kneeling figures, viz. the Cultrarius and two sacrificers crowned, and with dishevelled hair; the figure of the Cultrarius is seen clear and full with his naked body; the next, a sacrificer, is not so much seen, but more than the innermost one, by a piece of his drapery which lies on the extremity of his shoulder, projecting upon the back of the other; and thus by increasing the shape and quantity of the first sacrificer, the two backs are varied again; the innermost one is prevented from being lost, by having his whole face full of expression

exposed. Thus Raphael keeps him back as a material of composition in quantity and size, yet prevents him falling into insignificance by the powerful expression of his whole side face.

Invention is equally proved by varying one expression as by a number of different ones; the eager gratitude of the beggar, and devotional warmth of gratitude, more pious than personal, of the kneeling Cultrarius, are fine instances.

It will be useful also to observe how finely Raphael has wrapt a piece of drapery over the man of rank who bends forward; it comes round his shoulder broad and full, hangs down over his right arm, then falls straight by his leg, preventing it looking stiff: the leg is of a wretched shape. It may be fancy, but there certainly is in the look of the limb of the beggar a naked newness as if freshly created; the arm of the Cultrarius is too large for his size, but had it been smaller it would have had a weak look in the centre of the picture. The figure who brings in the goat, Raphael certainly never touched; it is miserable in form and miserable in execution. There is also a want of female beauty in the composition. Surely Raphael would have been justified in putting more: for in a city where Mercury and Jupiter were reported to be, and all classes were crowding to sacrifice, female beauty would not have been wanting.

Phidias and Raphael have one great decided beauty in their works; their figures, whether in action or expression, always look as the unconscious



agents of an impulsion they cannot help : you are never drawn aside from what they are doing by any appearance in them, as if they wished to make you consider how very grand they were, or how very gracefully they were moving ; they seem impelled, irresistibly impelled, by something they cannot control ; their heads, hands, feet, and bodies, immediately put themselves into positions the best adapted to execute the intentions wanted ; whereas often in Michael Angelo, and always in his imitators, there is a consciousness, as it were, in their arms and limbs, which takes away all idea that the figures are the mere unconscious agents of a superior predominating idea, which acts by means of the will upon the muscular system.

The moment that limbs and body appear to have been moved for any other purpose whatever, not connected with the intention for which they were first called into action, all feeling vanishes of their being in the position best adapted to execute it ; and the effect of the action or expression is weakened by an air of uncalled for affectation. It must be so, for it is the great principle of nature, whether in action or repose, never to disturb itself for grace, or for any other purpose not immediately the consequence of either.

Style in design is a result, and not a cause ; whatever object is represented, the intentions of Nature in its bodily formation should be ascertained ; the means which nature has bestowed on that object, to enable it to execute its own will, or

gratify its own instincts, should be investigated ; and then the aberrations produced by time, accident, disease, or other causes, will be clearly known ; so that he who takes upon himself to represent any object in painting, will be able to reject accident from essence by this thorough investigation, and shew the object in all its essential properties of body, as God first created it. The forms of that body will thus be *essential*, and the result of its imitation in art will be *style* in design. Every thing can then have a style peculiar to itself ; that is, it can be represented with its essential properties of body bestowed on it by God at its birth, while manner is to represent every thing in Nature in one way, totally thoughtless of the separate intentions of God in each separate thing represented.

There are certain inherent principles belonging to all bodies which can never be varied ; such as, that the form of a part in action is different from one in repose ; that the opposite contours of a trunk or limb can never be the same in external shape, because they are never so from internal formation ; that head, hands, feet, limbs, or bodies, which by their motion or position do not tend to illustrate the passion or intention for which they are called into action, are false and affected, &c. &c. When any of these great and inherent principles are broken, it argues that the artist did not know them, and that he was ignorant of the leading principles of life. No doubt the conception of a

character may be so grand, the novelty of an idea may be so beautiful, the pathos of an expression may be so deep, that the errors or inadequacy in the means of representation may be forgiven; they may be forgiven, but in order to bring art to the perfection the ancients brought it, or to approach the perfection we hourly see in Nature, there must be nothing to forgive. An idea or conception being the nobler part of the art, we may in our conviction of human frailty overlook any inadequacy in the means of representation; but to feel it as requisite to overlook any thing, proves there is something to be overlooked, and something which we have a notion has not been adequately represented.

An art, whose modes of conveying intellectual associations are the imitation of natural objects, which are capable of exciting beauty of feeling in their mere imitation, independently of any idea, ought surely to have its intellectual feelings expressed in all the truth and purity of which its language is capable. Poets are not endured, if their grammar is bad, or their language obscure, or their versification ignorant; and why should bad grammar or obscurity of language be borne in our art? Of course, the languages are different in their essence; the language of poets, with reference to visible objects, is an artificial assemblage of words, agreed on by the respective nation to which each poet belongs, to mean the things to which they are applied, although they have very

few natural claims to such associations, and although the neighbouring nations to which they might be read would be perfectly ignorant of their reference; while our language is the imitation of the things themselves, and the most imperfect representation of the thing intended is at once comprehended: yet this facility of comprehending the thing imitated, the Greeks never suffered, like M. Angelo, to act as an excuse for any affected violation of principles, or imperfection of form; and why should the moderns? Michael Angelo was a tremendous genius, and a great moral being, with a vast power of intellect, as displayed in the conception and arrangement of the *Capella Sistina*, to shew the empire of *Theocracy*. Michael Angelo's effect upon the art was, and has been indeed vital, but he did not allow, like the Greeks, the unalterable principles of life to keep sufficiently in check his anatomical knowledge of the human figure, as the *Moses* proves, and as the figure of Lazarus in Piombo's picture has long since proved. The character of Raphael, as a painter, was the representation of man influenced by passion, appetite, or circumstance. Michael Angelo seemed to disdain to imitate creatures who are weak enough to yield to passion, and took refuge from the poverty of this world's materials in the sublime and solitary feeling of imagining a higher order of beings and a world of his own. His Prophets and Sybils look as if they were above the influence of time; they seem as if they would never grow old,



and had never been young. It may be as difficult to dive, as Raphael did, into the secrets of human hearts, to shew the different effects the same event has upon the same species, differently adapted to receive its impression, from education, habit, or inherent organization, as to burst at once from this world into regions of one's own creation, and to people them with vast creatures, who, though the elements of their physical and intellectual nature are laid in the world, are so elevated above it, as to be beyond human powers to put them into action or expression, from ignorance or incapacity to imagine any event that would arouse them from their eternal self-possession. Perhaps Raphael was the greatest painter, and Michael Angelo may be the greatest being! Raphael's genius certainly only expanded, and would have only expanded, as opportunities were given or would permit. Michael Angelo had a moral feeling of duty, which would have made his genius "burst its cerements" in spite of circumstances, or have forced circumstances to assist its expansion. Raphael was a tender spirit, that reposed upon the affections, and loved this world. Michael Angelo was a creature who seemed mostly to controul them, that he might prepare himself for the other! Raphael was at the mercy of pleasure, from his sensibility to Beauty. Michael Angelo disdained it, from his intense awe of immortality! Such were Michael Angelo and Raphael, as painters and as men, by their works, for in their works their characters in

both instances are illustrated ; and though our affections perpetually urge us to think Raphael the greatest, Michael Angelo presses on one's imagination with an overwhelming influence, and divides the throne. Their geniuses were equal, but their temperaments were different. Every man will judge of these great men according to his own character, and the question perhaps will never be settled who ought to stand first. Shakspeare combined both these powers of expression and sublimity, in addition to an exquisite sensibility to the delicious tones of harmonious colour, a racy tact for humour, wit, and satire, and the deepest feeling for all the infinite beauties of poetic landscape. Quotations to prove these beauties would be useless, because Shakspeare abounds with them, and all these powers may yet be combined in painting ; but then a man must be gifted with the additional capacity of receiving such piercing impressions of visible objects, as to induce the attempt to imitate them by lights and shadows, from being dissatisfied with the inadequacy of mere words to excite sufficiently powerful associations of them. The power of imitation in a painter is as distinct a power as that of versification in a poet, and propels the poetic faculty of invention to choose painting as the mode of expressing its creations.

Poets can make their characters speak their thoughts ; painters can only make them look. Abstracted reflections, or subtle conclusions in morality, can never be looked, though they may be

inferred from the subjects painted; painting is therefore a more limited art in this view than poetry, in others it is more extended; but what painting does look the world can comprehend, poets speak to full effect only to their own nation.

A poet when he conveys his ideas by the imitation of natural objects is a poet who paints, when by language or versification is a poet who speaks: the minds are the same, the arts are different. The imitation of natural objects is inadequate to express all the infinite refinement of intellectual distinctions; and language is equally inadequate to convey all the mute subtleties of feeling when nature is too much affected to speak. Then Nature looks only what she feels, and then is the painter's triumph! One look from Juliet's eyes would have shaken Romeo more than a thousand explanations of her feelings by words; and would have certainly been more intelligible than endless poems.

What painting can do is more intense in its immediate operation, and more extended in its effect than poetry, when it attempts to do the same thing. Poetry can do well what painting can do better; but painting cannot express the slightest notion of other things equally important, that poetry can convey completely to the understanding.

Poetry is therefore an art not so limited as painting to the full exercise, in a particular channel, of the human capacity. This is certainly as impartial a conclusion by a *painter* on the two arts

as was ever made by *a poet* ; he comes at once to conclusions in favour of his own art, and nobody thinks him warped by habit, though he generally proves he knows nothing of painting: when painters have done this, there has always been a universal cry of professional prejudice. There is one thing to be remembered, viz. that painters, conscious, as it were, that their own art is more limited, are always trying to convince the world that it is not more so than poetry ; if they were conscious it is not so, why are they always complaining ?

Rubens, Raphael, Michael Angelo, and Phidias, were as capable of deciding upon the two arts, clearly and impartially, as Tasso, Virgil, Milton, or Homer. Shakspeare, greater than all except Phidias, seems to have known the relative beauty of each art better than any poet or painter that ever lived.

But to return. Michael Angelo, as it were, in disdain of this world, often violated the inherent principles of things ; the fury of his determination at times overpowered the soundness of his intellect. This was an error ; for whatever worlds we imagine, and whatever beings we people them with, we can never imagine any world where malleable matter is not influenced by action or repose, gravitation, extension, or compression, the common principles of our system. He thus often overstepped simplicity and truth, and gave what may be termed a swaggering air. The simple bend of Homer's Jupiter, that makes Olympus shake, and



his own *Jeremiah*, are instances of the sublimity of simplicity, and its superiority over violent contrast ; because in this immoveable simplicity there is a look of consciousness that no effort is requisite to create awe. Many of the old Gothic monumental figures, with both their hands across their breasts, and lying on their backs, are infinitely more sublime than all the works of John di Bologna, Baccio Bandinelli, with the rest of Michael Angelo's imitators, or his own twisted male figures at the Medici tombs. There is in this immoveable stillness a look as if the figures were above the troubles of life, and saw through the imbecility of appetite or passion. Of course, all this depends greatly upon the characters represented. A prophet, a lawgiver, and a philosopher, should not be represented in the way that a hero or a warrior must. There is in nature no fixed law to which all characters must submit in art ; every character has a style and law of its own. Character must not be made to bend to system, but system must yield to character : yet, there are general principles, to which every thing may be referred from their immutable influence on human feelings. There ought to be in art no manner in colour, drapery, form, or expression. The story, the period, the country, the character, should regulate every thing.

In the finest periods of art and poetry, the highest characters of imagination have been only Nature grandly rendered, with none of her laws and characteristics violated, none of her immutable truths

forgotten ; while in the periods of decay, tired of Nature and her simple grandeur, the genius of the time has always endeavoured to attract by novelty and artifice, what their great predecessors were content to do by embellishing truth. Nature is thus forgotten, and a system substituted in her stead, which being always easier to imitate from its palpable qualities, is looked upon as Nature elevated, when it is only violated ; and the words system, ideality, grandeur, and style, are but cant terms to cloak its untruth.

So irresistibly impressive are the works of God ! so pure is their simplicity ! so overpowering is their expression, that it argues an ordinary nerve to stand unshaken in their presence : the attempts of human beings by the side of Nature, look so inefficient, that it is not till her impressions wear off from a man's remembrance, that such efforts are at all tolerable ; it is not till men forget what they wanted to do, that they find out what they have done is not so insignificant ; the limits of human capacity, and the bounded checks of this life, depress at times the conqueror and the peasant. Alexander, after subduing the earth, wept in bitterness of heart at having his ungratified desires confined by its wretched limits ; and Raphael and Titian, after painting their finest pictures, both felt that inexpressible void at the miserable inadequacy of their attempts in comparison with their burning impressions.

It seems as if men had all fallen from a brighter

world, and that they passed this life in futile struggles to realize their dreaming remembrances of it !

B. R. HAYDON.

P. S.—The exhibition of the Cartoons will now conclude, and with their conclusion ends my critical labours. My inducement to begin and to go through, was principally a conviction, that the public might be rendered more familiar with their principles, if an artist gave them as clearly as he could the result of his own reflections, whatever they might be, as the Cartoons did not contain any superficial attractions. If I have succeeded in doing this, my end will be answered.

The middle part of another Cartoon is in the possession of Prince Hoare, whose father bought it at a sale ; the subject is the Murder of the Innocents ; and the variety with which maternal feeling is expressed, according to the character that expresses it, is very fine.

In the foreground stoops a colossal villain, who grasps a frightened child by the leg ; he is rolling on and bending forwards with the irresistible gravitation of a mountain fragment ; the mother, young, beautiful, and fiery, grapples the murderer by the throat with one hand, and screens her infant with the other—but you see all will be hopeless ! Behind her is a mother on her knees, pale and blank, as a murderer wrenches back her infant from her arms, presses down its little features

with his iron fingers, and plunges a dagger in its little throat ! A third, with long hair, sensitive and tender, turns her back with her child, but is arrested by a hand which belongs to a monster who has never known mercy ! The fourth struggles with another wretch, who has driven his sword into her boy, while he holds a fifth mother by the hair, till he has dispatched the child of the other.

The expressions in this Cartoon are as horrible as they are deep !

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ART. VI. *Dresses of different Nations described, for the Use of Painters and Sculptors. From different Authors, Kennett, Adams, &c. No. 2.*

[Continued from page 77.]

*The TUNIC, and other Parts of Dress among the Romans.*

THE ROMANS afterwards wore below the toga a white woollen vest called TUNICA, which came down a little below the knees before, and to the middle of the legs behind, at first without sleeves. Tunics with sleeves, or reaching to the ancles, were reckoned effeminate, but under the emperors these came to be used with fringes at the hands, from the example of Cæsar, longer or shorter, according to fancy ; those who wore them were said to be MANULEATI.

The *tunic* was fastened by a girdle or belt about the waist to keep it tight, which also served as a



purse in which they kept their money. It was also thought effeminate to appear abroad with the tunic slackly or carelessly girded ; hence the saying of Sylla concerning Cæsar to the Optimates, who interceded for his life—*Ut male præcinctum puerum caverent*. For this careless practise also Mæcenas was blamed.

The Romans do not seem to have used the girdle at home or in private, and never wore the toga at home, but instead thereof an undress. The poor people who could not purchase a *toga*, wore nothing but a tunic. Foreigners at Rome seem also to have worn the same ; hence a tunicked man is used by Plautus as an epithet for a Carthaginian, and for a slave ; and by Seneca for a gladiator. In the country, persons of fortune and rank used only the tunic ; in winter they used more than one, Augustus used four.

Under the tunic the Romans wore another woollen covering next the skin, like the modern shirt, called *Indusium* or *Subucula*, and by later writers, *Interula* and *Camisia*. Linen clothes were not used by the ancient Romans, and are seldom mentioned in the classics. The use of linen was introduced under the Emperors from Egypt. The Romans in later years wore above the *toga* a kind of great coat called *LACERNA*, open before, and fastened with clasps or buckles, which were much used to fasten all the different parts of dress *except the toga*, especially at the Spectacles, to screen them from the weather, with a covering for the

head and shoulders, called CUCULLUS, from whence is derived the *cowl* or hood of the friars of modern times. They used to lay aside the *lacerna*, when the emperor entered. It was at first used only in the army, but in later times was introduced in the city.

During the civil wars, when the *toga* began to be disused, the *lacerna* came to be worn in place of it to such a degree, that Augustus one day seeing from his tribunal a number of citizens in the assembly dressed in the *lacerna*, which was commonly of a dark colour, repeated with indignation from Virgil “Romanos rerum dominos gentemque togatam,” *Æn.* i. 282, and gave order to the ediles not to allow any one to appear in the Forum or Circus in that dress. It was only used by the men, but at first was thought unbecoming in the city, and was sometimes of various colours and textures. Similar to the *lacerna* was the *Læna*, a Grecian robe or mantle, thrown over the *Palium*.

The Romans had another kind of great coat or surtout, resembling the *lacerna*, but shorter and straiter, called *PENULA*, which was worn above the tunic, having likewise a hood, and chiefly used on journeys and in the army, sometimes in the city, and was occasionally covered with a rough pile or hair for the sake of warmth, of various colours, and common to men and women.

The military robe of the Romans was called *SAGUM*, an open woollen garment, which was drawn

over the other clothes and fastened before with clasps. In dangerous conjunctures it was worn also in the city by all, except those of consular dignity, as in the Italic war for two years. The Romans wore neither stockings nor breeches, but used sometimes to wrap their legs and thighs with pieces of cloth, named from the parts which they covered, *TIBIALIA* and *FEMINALIA*, or *Femoralia*; used first probably by persons in bad health, afterwards by the delicate and effeminate, who had likewise muffles to keep the throat and neck warm, called *FOCALIA*, and used chiefly by orators. Some used a handkerchief called *SUDARIUM*, for the same purpose. Women used ornaments round their legs called *Periscelides*.

The Romans had various coverings for the feet, but chiefly of two kinds. The one covered the whole foot, somewhat like the modern shoe, and was tied above with a latchet or lace. The other, a slipper or sandal, covering only the sole of the foot, and was fastened on with leathern thongs or strings. The shoes (*calcei*) were always worn with the toga when a person went abroad, whence he put them off, and put on slippers when he went on a journey; Caligula permitted those who chose to wear slippers in the theatre, as he himself did in public. Slippers were used at feasts, but they put them off when about to eat. It was esteemed effeminate for a man to appear in public in slippers, but they were worn by women.

The shoes of senators came up to the middle of

their legs, and had a golden or a silver crescent on the top of the foot, which seems to have been peculiar to the Patrician senators, and is called by Juvenal *Patricia luna*. The shoes of the women were generally white, sometimes red, scarlet, or purple, adorned with pearls and embroidery, particularly the upper leathers. The shoes of the men generally black, but some wore them scarlet or red, as Julius Cæsar and under the emperors they wore them adorned with gold, silver, and precious stones. Sometimes they were turned up in the point like the letter f, and were then called *Calcei repandi*. The senators are said by Seneca and others to have used four lachets to tie their shoes, and plebeians only one.

The poor people sometimes wore wooden shoes, which used also to be put on persons condemned for parricide. Similar to these were a kind of shoes worn by country people, called *SCULPONEÆ*, with which they sometimes struck one another in the face, as courtezans used to treat their lovers; thus Omphale used Hercules. The shoes of the soldiers were called *CALIGÆ*, which were sometimes shod with nails; those of the comedians were called *socci*, slippers, and those of the tragedians *COTHURNI*, buskins, which were high heeled, to give dignity and height to the stature. The Romans sometimes used socks or coverings for the feet, made of wool or goat's hair, called *UDONES*.

Some authors think that the ancients did not use gloves, but they are mentioned both by Greek and



Roman writers, both with fingers and without them.

The ancient Romans went with their head bare, as we see from ancient coins and statues, except at sacred rites, games, festivals, when on a journey, and in war. Hence of all the honours declared to Cæsar by the senate, he is said to have been chiefly pleased with that of always wearing a laurel crown, because it covered his baldness, which was reckoned a deformity among the Romans. They used however in the city, as a screen from the heat or the wind, to throw over their head the lappet of their *toga*, which they took off when they met any one to whom they were bound to shew respect, as to the consuls, &c. The Romans veiled their heads at all sacred rites, but those of Saturn,—in cases of sudden and extreme danger, in grief or despair, as when one was about to throw himself into a river or the like ; as did Cæsar, when assassinated in the Senate-house, Pompey when slain in Egypt, Crassus when defeated by the Parthians, and Appius when he fled from the Forum. At games and festivals the Romans wore a woollen cap or bonnet, called *PILEUS*, which was worn by slaves when made free, who from this circumstance were called *Pileati*. On journeys they used a round cap like a helmet, called *GALERUS*, or a broad brimmed hat called *PETASUS*, whence *peta-satus* was used to denote preparing for a journey. Caligula allowed the use of the *petasus* in the theatre as a screen from the heat.

The head dress of the Roman women, as well as their other attire, was different at different periods. At first it was very simple ; they seldom went abroad, and when they did, they almost always had their faces veiled. But when riches and luxury increased, dress became with many the chief object of attention ; hence a woman's toilet and ornaments were called *MUNDUS MULIEBRIS*, her world. They anointed their hair with the richest perfumes, and sometimes coloured it of a bright yellow, with a certain wash or composition, but never used powder, which is a very late invention, first introduced in France about the year 1593. The Roman women frizzled or curled their hair with hot irons, and sometimes raised it to a great height by rows and stories of curls, as may be seen in some of the busts in the Towneley Gallery of the British Museum. The slaves who assisted in frizzing and adjusting the hair were called *CINIFLONES*, and were in danger of punishment if a single lock was improperly placed ; the whip was presently applied, or the mirror, which was made of polished metal, was aimed at the head of the offender. A number of females attended, who did nothing but give directions ; every woman of fashion had at least one female hair-dresser. The hair was adorned with gold and pearls and precious stones ; sometimes with crowns or garlands, and chaplets of flowers, bound with fillets or ribbands of various colours. The head dress and ribbands of matrons differed from those of virgins. Ribbands

were peculiar to modest women, and joined with the STOLA, were the badge of matrons. Immodest women used to cover their heads with mitres, which were also worn by men, but were looked upon as effeminate; and what was still more so, coverings for the cheeks, tied with bands under the chin. An embroidered net or caul was used for enclosing the hair behind, which was called *vesica*, from its thinness.

[To be continued.]

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ART. VII. *A Bibliographical Guide to a Collection of Books, Elementary, Historical, and Critical, on the Art of Painting.* No. II.

[Continued from page 91.]

AMONG the works of French authors on this subject are the following:—

Idée de la perfection de la peinture démontrée par les principes de l'art et par des exemples conformes aux observations que Plin et Quintilien ont faits sur les plus célèbres tableaux des anciens peintres, mis en parallèle avec quelques ouvrages de nos meilleurs peintres modernes, Leon. da Vinci, Raphael, Jules Romain et Le Poussin, par Roland Freart, Sieur de Chambray; au Mans, 1662, 4to.; Paris, 1672, 8vo.

Le Peintre converti aux règles précises et universelles de son art, avec un raisonnement au sujet des tableaux, by Abr. Bosse; Paris, 1667, 4to.

Des principes de l'architecture, de la peinture, sculp-

ture et des autres arts qui en dependent, avec un Dictionnaire propre à chacun de ces arts, par André FELIBIEN ; Paris, 1669, 1697, 4to.

Conférences de l'Academie royale de Peinture et de Sculpture pendant l'année, 1667, Paris, 1669, 4to.; Amst. 1706, in 12mo. aud in the 5th vol. of *Entretiens sur les vies des peintres*, par le même ; Trev. 1725. in 12mo.

Traité de la pratique de la peinture, par Philippe de la HIRE, in l'Histoire de l'Academie des Sciences de Paris, 1666-1669, vol. 9, page 635, and following.

L'Academie de la Peinture, nouvellement mise au jour pour instruire la jeunesse à bien peindre en huile et en miniature. par La FONTAINE ; Paris, 1679, 12mo.

Conférences de l'Academie, avec les Sentimens des plus habiles peintres sur la pratique de la peinture et de la sculpture, avec plusieurs Discours académiques, par Henry TESTELIN ; Paris, 1696, fol.

Livre de secrets pour faire la peinture ; 1682, 12mo.

Cours de peinture par principes, by M. Roger de PILES ; Paris, 1708, 1720, 12mo. This work forms the second volume of his *Œuvres diverses* ; Amsterdam, 1766, 12mo.

Elémens de la peinture-pratique, by the same ; Paris, 1684, 12mo. 1708, 12mo. Ch. Ant. JOMBERT has given an enlarged edition of it, 1766, oct. which forms the third volume of his *Œuvres diverses* ; Amst. 1766, 12mo. Many authors, among others M. de MURR, in his *Bibliothèque de peinture*, at page 151, have attributed this work to Jean Baptiste CORNEILLE, who is not the author of the engravings which are in it.

Traité sur la peinture, pour en apprendre la théorie et se perfectionner dans la pratique, par Bernard DUPUI DU GREZ ; Toulouse, 1699, 4to.



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Réflexions sur la poésie et sur la peinture, by the abbé Jean Baptiste DUBOS; Paris, 1719, 2 vol. 12mo. There has appeared enlarged editions of it in 1733, and 1740, in 3 vol. 12mo.

Discours prononcés dans les Conférences de l'Académie royale de Peinture et de Sculpture, by Antoine COYPEL; Paris, 1721, 4to.

Dialogues sur la Peinture, by FENELON; they are joined to the life of Mignard, by the abbot Monville; Amst. 1731, in 12mo.

In the Choix des Mercurès, vol. ii. page 167, is a letter upon painting, by M. BROSSARD de Montenei.

Observations sur la Peinture; London, 1730, 8vo.

Réflexions sur la peinture, by M. de la FONT DE SAINT JENNE, 1746, 12mo.

Lettres sur la peinture, à un Amateur, par Louis Guillaume Baillet de Saint JULIEN; Geneve, 1750, 12mo.

Essai sur la peinture, sculpture et architecture, by Louis de BACHAUMONT; Paris, 1751, 12mo. 1752, 8vo.

Jaq. GAUTIER, Observations sur l'Hist. naturelle, sur la Physique et sur la Peinture; Paris, 1752, 6 vol.

Observations sur la Peinture et sur les tableaux anciens et modernes, by the same; Paris, 1753, 2 vol, 12mo.

In the Recueil de quelques pièces concernant les arts, by COCHIN; Paris, 1757, 12mo. page 121, is a Mémoire sur la Peinture, which before had already appeared in the Mercure de France.

Discours sur la peinture et sur l'architecture, by M. du PERRON; Paris, 1758, oct.

Réflexions sur les différentes parties de la peinture, is

found with *l'Art de peindre* of Watelet; Paris, 1760, 4to. 1761, 12mo.

*In l'Amateur, or Nouvelles Pièces et Dissertations pour servir aux progrès du goût et des beaux arts*, Paris, 1762, 8vo. are some reflections upon colours.

*Traité de la peinture, suivi d'un Essai sur la sculpture, pour servir d'introduction à une Histoire universelle relative à ces beaux arts*, by André BARDON; Paris, 1765, 2 vol. in 12mo.

*Observations raisonnées sur l'art de la peinture, appliquées à la galerie de Dusseldorf*, by Fredon de la BRETONNIERE; Dusseldorf, 1770, 8vo.

*Principes abrégés de peinture*, par M. DUTEMS; Tours, 1779, 8vo.

*Traité des principes et des règles de la peinture*, by M. LIOTARD; Genève, 1781, 8vo.

*Réflexions sur la peinture et la gravure*, by C. F. JOULAIN, 1785, 12mo. The author of this work speaks particularly of the trade of pictures. There are also several memoirs upon this matter, in the *Bibliothèque des Artistes et des Amateurs*, by Abbot Jean RAYMOND DE PETITY, 1766, 3 vol. 4to.

Many French didactic poems have been written on painting; such are:

*La Peinture*, a poem; 1755, 12mo.

*L'Art de peindre*, by WATELET; Paris, 1760, 4to. Amst. 1761, 12mo.

*La Peinture*, a poem, crowned at the floral games in 1757, by M. Mich. d'AVIGNON; Lyons, 12mo.

*La Peinture*, poem in three cantos, by La MIERRE; Paris, 1770, 4to. Amst. 1770, 12mo. There are also to be found some interesting articles in the

*Grand Livre des Peintres ou l'Art de la Peinture*, consi-

déré dans toutes ses parties et démontré par principes, avec des Réflexions sur les ouvrages de quelques bons maitres et sur les défauts qui s'y trouvent, par Gerard de LAIRESSE; Paris, 1787, 2 vol. oct.

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Among the older works in the English language upon this subject are:—

A Proper Treatise, wherein is briefly set forth the art of limning; London, 1625, 4to.

Ars Pictoria, or an Academy treating of drawing, painting, limning, and etching; to which are added thirty copper plates, expressing the choicest, neatest, and most exact grounds and rules of symmetry, collected out of the most eminent Italian, German, and Netherland Authors, by Alex. BROWN; Lond. 1660, 8vo. 1669 and 1675, small folio.

Introduction to the general art of drawing and limning, Lond. 1674, 4to.

Painting, illustrated in three dialogues, containing some choice observations upon the art; together with the lives of the most eminent painters, from Cimabue, to the time of Raphael and Michel Angelo, with an explication of the difficult terms; Lond. 1685, 4to. 1719, 4to. 1785, 4to. by Will. AGLIONBY, and the lives of painters are corrected after VASARI.

Polygraphice, or the art of drawing, engraving, etching, limning, painting, washing, by SALMON; Lond. 1678, 2 vol. 8vo. 1701, 2 vol. 8vo.

The art of Painting of the best Italian, French, and German masters; Lond. 1692, fol.

Art of Painting in oil, and method of colouring, by J. SMITH; London, 1753, 12mo.

Art of Painting after the Italian manner, by M. ELSAM, London, 1704, 8vo.

Essay upon the theory of painting, by RICHARDSON; London, 1719, 8vo. This work forms the first volume of a treatise on painting of the same author, which has been translated into French by A. RUTGERS; Amst. 1728, 8vo. 4 parts in 3 vol.

The Art of Drawing and Painting in Water Colours, by J. SMITH; London, 1730, 1732, 1757, and 1779, in 12mo.

Essay upon Poetry and Painting, with relation to the sacred and profane history, by Charles La MOTTE; London, 1730, 12mo.

The Principles of Painting; London, 1744, 8vo.

Polymetis, or an Enquiry concerning the Agreement between the works of the Roman Poets and the Remains of the ancient Artists, by John SPENCE; London, 1747, 1755, and 1744, fol. TINDAL has given an abridgment of it; London, 1765, re-published in 1786, 8vo.

Plan of an Academy of Painting, Sculpture, &c. London, 1755, 4to.

Practice of Painting and Perspective, in which is contained the art of painting in oil, with the method of colouring; first painting, or dead colouring, second painting, third or last painting, painting back grounds, copying, drapery, and landscape painting, by Th. BARDWELL; London, 1756, 1753, and 1782, 4to.

Enquiry into the Beauties of Painting, and into the Merit of the most celebrated Painters, ancient and modern, by Dan. WEBB; London, 1777, 4to.

A Letter on Poetry, Painting, and Sculpture, by KING; London, 1768, 12mo.



Seven Discourses delivered in the Royal Academy by the President Sir Joshua REYNOLDS ; London, 1778, 8vo. There was a French translation of it published at Paris in 1787, 2 vol. 12mo. Several other Discourses of Reynolds have since been published, and are now collected in his works ; London, 4to. 1796, &c.

Sketches on the Art of Painting, by Talbot DILLON, 1782, 8vo.

The Artist's Repository and Drawing Magazine, exhibiting the principles of the polite arts in their various branches ; London, 1784, in 4to. There are to be found also some curious details upon painting in the Handmaid to the Arts, by M. DOSSIE ; London, 1764, 2 vol. 8vo. as in the School of Arts ; London. 1785, 8vo.

Among the poems upon painting are :—

A poetical Epistle to an eminent Painter, 1778, 4to. by W. HAYLEY, Esq. and the Beauties of Painting, by Polinger Robinson, 1783, 4to.

More modern works by Opie, Fuseli, West, and others, are so well known, that they are omitted, to make room for works less known.

In the Dutch language are :—

Inleyding tot de hooghe school der schilderkonst door Sam. Van. HOOGSTRAETEN ; Middleb. 1641, 4to. Roterd. 1678, 4to.

WILLH GÆRE, Natuurlyk en schilderkonstig Ontwerp der Menschenkunde: leerende niet alleen de kennis van de Gestalte, Proportie, Schoonheyd, Muskelen, Bewegingen, Actien, Passien en Welstand des menschenbeelden, tot de Teykenkunde, Schilderkunde, Beldhouwery, Botseer en Giet-Oeffening toe passen ; maar ook hoe sich een mensch na deselve Regelen, in allerhand Doeningh van Gaan,

Staan, Loopen, Torssen, Dragen, Arbeyden, Spreken en andere gebeerden bevallig en verstandelijk aansteleen zal; Amst. 1682. An excellent work, with many fine engravings.

Der leermeester der schilderkonst, eertyds in rym gestelt door Karel van Mender, weder aan't licht gegeven en ontrymi'd door Wibrandus de Geest, Schilder, Leawarden, 1712, 8vo.

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Among works upon painting written in German, whose titles we have been able to collect, we shall mention—

Le Livre curieux des arts à l'usage des peintres, sculpteurs et orfèvres, par Henri VOGTHEREN; Strasbourg, 1543, 4to.

Le manuel des arts de Sébald BEHAM, propre à apprendre à peindre et à dessiner d'après les véritables proportions et divisions du cercle à l'usage des peintres et des artistes; Francfort, 1635, 4to. with 57 engravings in wood.

L'Academia tedesca della architettura, sculptura e pittura; Nurembourg, 1675, 1679, 2 vol. fol.

Le vrai chemin à suivre pour apprendre à peindre, par Guillaume STETHLER; Berne, 1679, 12mo.

Le peintre curieux; Dresden, 1679, 8vo. with engravings.

Le peintre instruit, habile, galant et édifiant, par J. DAUW; Copenhagen, 1721, 8vo. an enlarged octavo edition by Charles BERTRAND, ib. 1755, 8vo.

Principes de la peinture et du dessin, par Joseph WIDTMAISSER; Vienne, 1731, 4to.

Le peintre instituteur, montrant aux amateurs comment il faut s'y prendre pour apprendre à peindre en huile, en pastel, en fresque, &c. by Jean Melchior CROECKER; Jena, 1778, 8vo.

Idées sur l'imitation des monumens grecs en peinture et sculpture ; Dresden 1754 and 1756.

Epître au sujet de l'ouvrage précédent ; Dresden. 1755, 4to.

Dissertations upon the work: Idées sur l'imitation des monumens grecs ; ib. 1756, 4to. Jean WINCKELMAN.

La manière d'apprendre à peindre, ouvrage dans lequel on montre l'excellence et l'utilité de cet art, l'usage qu'on doit en faire, et comment on doit s'y perfectionner, &c. Leipsick, 1756, 8vo.

Réflexions sur la peinture, by Chrétien Louis de HAGEDORN ; Leipsick, 1762, 2 vols. 8vo. This work has been translated by Huber ; Leipsick, 1775, 8vo.

Du Laocoon ou des limites respectives de la poésie et de la peinture by G. E. LESSING ; Berlin 1766. M. Charles VANDERBOURG, has given a french translation of it ; Paris. Renouard, 1802, 8vo.

Dissertations sur la théorie de la peinture et du dessin, où on établit les vrais principes propre pour former le goût dans les arts ; Francfort et Leipsick, 1769, en 8vo.

Sur la nature et l'art dans les tableaux, la sculpture l'architecture et la gravure : Leipsick, 1770, 2 vols. 8vo par Christophe de SCHEYB. The same author has also published another work upon this subject ; it is entitled :

Orestrio, sur les arts du dessin, avec un appendix sur la manière de faire des empreintes en souffre, plâtre, et verre, et graver en pierres dures, &c. Vienna, 1764, 2 vols. 8vo.

Instruction sur l'étude de la peinture, par Antoine TISCHBEIN ; Hambourg, 1771, 8vo.

Différence entre la peinture en tant qu'elle appartient aux beaux arts, et la peinture comme métier, prouvée d'une manière pratique, par E. L. D. Huch ; Halle 1773, 8vo.

L'étude du dessin et de la peinture, à l'usage des commençans, suivi d'une liste des plus célèbres peintres, sculpteurs et architectes, ainsi que des académies et écoles, par Chrétien Louis REINHOLD; Goettingue, 1773, 8vo. with 45 engravings.

Système des arts du dessin, suivi d'une introduction à l'étude des antiques, hiéroglyphes et attributs allégoriques modernes, by the same. Munster, 1784, 8vo. with 40 engravings. We may regard as a continuation and supplement to this work,

L'école de dessin et de la peinture; Munster 1786, 8vo. with 45 engravings: et l'Académie des beaux arts, &c. with fourteen engravings; Munster, 1788, 8vo. both by the same author.

Principes de la peinture par JUNKER; Zurich, 1775, 8vo.

Académie des arts du dessin, par Chrétien Frédéric PRANGEN; Halle 1778, 2 vols. 8vo.

Leçons sur les arts du dessin, destinés aux élèves des académies des arts, par H. A. MERTENS; Leipsick, 1783, 8vo.

Instruction sur la théorie et la pratique du dessin et de la peinture, pour les commençans de cet art; Altona, 1778, in 8vo. with engravings.

Bibliothèque des arts, destinée aux peintres, dessinateurs, graveurs et sculptures, en forme de lettres, par C. LANG: Irlangue 1779. The same author has given a continuation of this work under the title of Lettres à l'usage des peintres, dessinateurs, &c.; Francf. 1791 et 1792, 2 vols. 8vo.

Magazin pour les arts du dessin; Munich, 1791, 8vo.

Théorie de la peinture ou l'instruction sur la peinture d'histoire, à l'usage des commençans, par Christophe FESSEL; Wurtzbourg, 1792, 8vo.

[*To be continued.*]



ART. VIII. *Rejected Pictures from the Exhibition at the  
ROYAL ACADEMY, 1819.*

“ There they are, done in the true spirit and style of portrait painting, and not like our modern Raffaelles, who will make your picture independent of yourself;—no! the great merit of these are, the inveterate likeness they bear to the originals. All stiff and awkward as they were; and like nothing in human nature besides.”

SHERIDAN.

“ To portrait fly, and flatter into fame.” SHEE.

*To the Editor of ANNALS of the FINE ARTS.*

SIR, *Harp Alley, May Day, 1819.*

ADVENTURING along the Strand this morning, nearly opposite to Somerset-house, the rival of the ancient glories of the celebrated galleries of art that formerly crowded my present abode, I was attracted by a groupe of gay creatures of the element—faëries of smoke—called chimneysweepers, whose rich Vandyke brown dresses contrasted as finely against their gilded paper ornaments and brazen tissue, as an exhibition whole length, against a newly carved and gilt Tijou.\* While I was thus engaged, three gentlemen sauntered out of the Royal Academy, and were so seriously engaged in contemplating the glowing scene of colour, gold and contrast, that after they were gone, I found one of them had dropped a small black-covered book so near to me, that one of the little princes of the blood royal of the majesty of the people, thinking it was mine, picked it up and gave it to me. I rewarded him for his honesty, and took it home, with the intention of returning it to the rightful owner; but finding it to be the minute book of one of the hangmen of that Society which has brought utter

\* As Pope uses Tompion, the name of a celebrated watchmaker, for a watch, so do I of a frame-maker, for a frame.

ruin on my profession\* by rivalry, I was determined to send it to you for the good of the public, and trust you will publish it in your next Number.

I am, Sir, &c.

PICTATURIUS.

P. S. I have taken leave to omit the names of the artists whose works are here marked, out of delicacy to their feelings, many of them being members of the Academy; and a few too-sarcastic notes from one of the executioners, which I attribute more to professional jealousy than a true love for the art. A few observations of my own are initialed (excuse coining in these days when coin is so scarce), PIC. in capitals.

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Rejected pictures in 1819, with reasons for their rejection to be laid before the next General Meeting, as explanatory of our reasons.

We the undersigned hangmen of the R - y - l A - - d - - y for 1819, most respectfully submit our reasons to the General Meeting for rejecting the undermentioned pictures, as private articles, in addition to our "Notice to Exhibitors" on the fly leaf of our present Catalogue.

(Signed) J. B. PALLETT, (L. S.)

(Signed) J. B. SQUARE, (L. S.)

(Signed) J. B. MALLETT, (L. S.)

\* I was, Sir, a respectable sign painter, and remember my father making a capital living by painting St. Georges, and Granby's heads, and Eagle's, and Child's; but alas, Sir, since the annual exhibition trade has utterly failed. It has completed the ruin of our art by robbing us, as well as the honourable fraternity of coach and herald painters, of all our best hands.

## 266 *Rejected Pictures from the Exhibition*

No.

1. *Portrait of Dr. B—ll, the Founder of the Madras System of Education in England.*

“The well bringing up of people doth serve as a most sure bond of continuance in well doing.”

APHORISMS OF SIR PHIDIP SIDNEY.

Nothing but our determination to curtail portraiture could have induced us to reject this. P. S. and M.

The Academy do not like “the well bringing up of people.”—PIC.

2. *Design for a Royal Palace, by Col. St—ph—ns—n, Royal Architect.*

Ad Kalendas Græcas.\*

The Academy are not disposed to aid military air-castle building. S. and M.

3. *Portrait of W. W—ds—th, Esq. with a View of R—d—le.*

“Unfit for boisterous times, with gentle heart  
He worships nature in the hill and valley,  
————— he loves it all.” COLERIDGE.

The painter of this picture had sent more than his number, and the quotation convinced us how little we had to fear of resentment at its rejection from the sitter. P.

4. *Portrait of H. Brougham, Esq. M. P.*

Ἀλλων ἰατρος, αὐτος ἐλκεσι† βρωων. PLUTARCH.

Not sufficiently original for the Academy. P. S. and M.

The Academy are too loyal to find room for demagogues.

5. *Conversation Piece, being Portraits of L—d St—w—t and L—y E—y V—T—p—t, and L—d and L—y B—r—n.*

“Le pays du mariage a cela de particulier que les étrangers

\* Never.

† Βρωων Attice pro Βρωωμ.

The physician of others teeming himself with ulcers.

No.

ont envie de l'habiter, et les habitans naturels voudroient en être exilés." MONTAIGNE.

Refused, as being an "unnecessary quotation."

P. and M.

6. *Portrait of Miss F—te, of the T. R. C—v—t G—r—n.*

— una fanciulla

Bella, giovin, galante.

Ill painted. P. and M.

7. *Portrait of M—rm—d—ke L—ws—n, Esq. M. P.*

Adolescentem verecundum esse decet.\* PLAUTUS.

Refused for want of originality. P.

8. *Perspective Vi w of the Great Room at the R—y—l Ac—d—my on Varnishing Day.*

"The study of an exhibition effect is now indeed an art in itself; an art also which occupies the attention to the prejudice of nobler objects. It is a kind of scene painting, in which, at a given distance, Carver would surpass Claude; in which every thing to be forcible must be violent—to be great, must be exaggerated: in which all delicacy of expression, detail of parts, and discrimination of hues, are laid aside as useless particulars, or lost in the formless void of general masses."

ELEMENTS OF ART, Note to Canto V.

Refused from a delicate regard to the Academy.—

The truth should not always be shewn to the vulgar—

Procul, procul este, profani. P.

9. *The Ed—b—h Reviewers.*

Castrant alios, ut libros suos per se graciles, alieno adipe suffarciant † JOVIUS.

Refused for fear of consequences, yet not out of love to reviewers, of whom the Academy may truly say—Oderint dum metuant. P. S. and M.

\* It becomes a young man to be modest.

† They castrate the books of other men, in order that with the fat of their works they may lard their own lean volumes.



No.

10. *Portraits of Waterloo Heroes.*

“Ætas parentum pejor avis tulit  
Nos nequiores, mox daturos  
Progeniem vitiosiore.”\* HOR.

Refused for want of room; indeed where could we find room for the portraits of Waterloo heroes?

P. S. and M.

11. *Mutual Understanding. A Scene in the City; portraits of well known Characters.*

“Hold your tongue.—My friend Moses, Sir, is a very honest fellow, but a little slow at expression—I shall cut the matter very short—I am an extravagant young fellow, that wants to borrow money; and you, as I take it, are a prudent old fellow, who has got money to lend, I am such a fool as to give fifty per cent. rather than go without it, and you, as I suppose, are rogue enough to take an hundred if you could get it. And now we understand one another, and may proceed to business without further ceremony.” SHERIDAN.

This being considered as an advertisement of one of the characters represented, was rejected according to our second clause in our “Notice to Exhibitors.”

P. S. and M.

12. *Portrait of J——s W——d, Esq. R. A.*

“With powers perverted, vulgar, vain and cold,  
The self-admiring mannerist behold!  
In all the pride of pencilling impart  
His want of nature, and his waste of art.”

ELEMENTS OF ART. Canto V.

Our well known regard for historical painting obliges us to curtail the number of portraits, and reject this faithful transcript of a sublime original. P.

Jealousy! sheer jealousy! PIC.

\* The age of our fathers, which was worse than that of our grandfathers, produced us, who are shortly to raise a progeny even more vicious than ourselves.

No.

13. *Portraits of the Members of the Royal Academy in General Assembly.*

"Nul n'aura de l'esprit,  
Hors nous et nos amis." *MOLIERE.*

Postponed from our new-born intended patronage of history. P.

14. *Portrait of the late Emperor of France on his Throne.*

"—— Non tam portas intrare patentes  
Quam fregisse juvat: nec tam patiente colono  
Arva premi, quam si ferro populetur et igni.  
Concessâ pudet viâ."\* *LUCAN.*

The above having been publicly exhibited too often, is very justifiably rejected. P. and S.

15. *Portrait of His Grace the D-ke of W-ll.-gt-n.*

"Actis ævum implet, non segnibus annis."† *OVID.*

Considered as an "unnecessary quotation." M.

16. *The Authors of the Catalogue Raisonné in conclave, burning the Ed-t-r of A-n—ls of the Fine A—ts in Effigy.*

"Pauvres gens, je le plains, car on a pour les fous  
Plus de pitie que de courroux." *BOILEAU.*

These portraits being too striking to be mistaken, we were fearful of exposing some mild spirits among them to editorial anger. P.

Do not believe it. PIC.

17. *The Carnage of St. Jean, by J. C—m H—bh—e, Esq. Hon.*

We took this ridiculous misnomer for a bad joke; but as our learned Keeper says:

\* He is not so much pleased by entering into open gates as by forcing his way. He desires not the fields to be cultivated by the patient husbandman; he would have them depopulated by fire and sword. It would be his shame to go by a way already granted to his passage.

† He fills his space with deeds and not with lingering years.

“Non est jocus esse malignum.” HOR.

we took upon ourselves all the odium of rejecting this unpatriotic and malignant picture. P. S. and M.

18. *Portrait of G. H—t—r. Esq. after his Return from Venice.*

“Let him not imagine when he has coloured his men like mahogany, and his women like gipsies, that he has effected ‘an historical colouring.’”

ELEMENTS OF ART, Note to Canto V.

The vanity of a visit to the Vatican was never more eminently exemplified than in this example: but our determination to discourage portraiture led us to reject it. P.

19. *Portrait of Major-General Sir R—b—t W—ls—n, M. P. K. M. T. K. S. G. St. George, K. S. A. St. Anne, K. B. C. A. B. C. &c. &c. &c. &c.*

“Ad populum phaleras, ego te intus et in cute novi.”\*

PERSIUS.

Returned on account of another of the same subject having been accepted. P.

20. *View of the Br—t—sh In—t—t—n.*

Honos alit artes.†

The Academy dislike all views of the British Institution. P.

21. *Portrait of the late Abbé W—k—lm—n, by M. A. S—ee, R. A.*

“A delicate dissector in a dilettanti delirium.”

ELEMENTS OF ART.

“A mass of mediocrity of modern manufacture.” Ibid.

“We wonder at the weakness of his wing.” Ibid.

Postponed for farther consideration. P. S. and M.

\* Away with these trappings to the vulgar, I know thee both inwardly and outwardly.

† Honour supports the arts.

No.

22. *Portrait of M. A. S—ee, Esq. R. A. writing the Elements of Art.*

He “never strains after far-fetched illustrations, or substitutes the husk of expression for the kernel of thought.”

ELEMENTS OF ART, Note to Canto IV.

Rejected for the same reason as No. 12, our well known partiality for history. P.

23. *The Hampden Club, Sir F. B—d—tt in the Chair.*

“Aviendo pregonado vino, venden vinagre.”\* SPAN. PROV.

Ill grouped and worse managed: the chiaroscuro too discordant, and the colours too flaring. P.

25. *Lady B—— in the Character of Venus, by M. A. S—ee, R. A.*

“In luscious languor every limb reclines.”

ELEMENTS OF ART, Canto III.

Refused, as varying from one of the most important of our regulations. P. S. and M.

25. *Bust of Sir H——y D—v—y.*

“Utilium sagax rerum.”† HOR.

Brought forward too late; our room of worthies being full. P. S. and M.

26. *Portrait of B. R. H—d—n, Historical Painter, with a distant View of his Study, his Pupils at work, drawing, dissecting, &c. &c.*

“Censure is the tax a man pays to the public for being eminent.

It is a folly for an eminent man to think of escaping it, and a weakness to be affected with it. All the illustrious persons of antiquity, and indeed of every age in the world, have passed through this fiery persecution. There is no defence against reproach but obscurity; it is a kind of concomitant to great

\* Having cried up their wine they sell us vinegar.

† Sagacious in making useful discoveries.



ness, as satires and invectives were an essential part of a Roman triumph." ADDISON.

Refused really out of regard to the feelings of certain of our friends, but ostensibly, if questioned, as having too long and unnecessary a quotation. P.

[*To be continued.*]

## DESCRIPTION AND CRITICAL CATALOGUE OF THE PRINCIPAL COLLECTIONS OF WORKS OF ART IN GREAT BRITAIN, &c.

### ART. X. *Catalogue of English Pictures in the Collection of Sir GEORGE BEAUMONT, Bart.*

THE English pictures in the possession of Sir George Beaumont are to be estimated rather by their quality than their number. A painter himself of fine feeling in the enchanting department of poetical landscape, and a critic of the highest order, Sir George commenced his English Collection many years since, by a patient selection of only the finest pictures of the growing English school, at a time when few English pictures, but family portraits, were sought for, by the few amateurs who understood any thing at all of the art.

This selection of the highest class of art, as practised by the English school at the various times they were chosen, has given a great name to the Beaumont English Gallery, and it is a real honour to be coveted by our best artists to see their works permanently added to the select few, which decorate its walls.

That such a rigid selection is necessary to weed out the glaring errors of the English school, and that frivolity in art which has been too much its characteristic for more

than a century up to the present hour, is indisputable; therefore it behoves every real patron to be thus particular, and encourage the only walk of art, HISTORY, that can give a lasting character to a nation, if he desire or expect our beloved country to rival ancient days in art.

The elegant-minded Addison, whose taste in art had been formed at the fountain head in Italy, upwards of a century ago, wrote a paper on the art of his time (in 1711), so powerfully applicable to the art of our time, without the necessity of changing a word or a sentiment, that we transcribe it for the benefit of our artists, our amateurs, our collectors, and, above all, for the serious consideration of that class of our readers whose opulence and rank in life entitle them to the just consideration of patrons. Patronage, to be effectual to the great name of a nation in art, must be select and discriminating, not partial or individually particular. But to our authority who, in one of his inimitable Spectators, says that

“When the weather hinders me from taking my diversions without doors, I frequently made a little party with two or three select friends, to visit any thing curious that may be seen under cover. My principal entertainments of this nature are pictures, insomuch that when I have found the weather set in to be very bad, I have taken a whole day’s journey to see a gallery that is furnished by the hands of great masters. By this means, when the heavens are filled with clouds, when the earth swims in rain, and all nature wears a lowering countenance, I withdraw myself from these uncomfortable scenes into the visionary worlds of art; where I met with shining landscapes, gilded triumphs, beautiful faces, and all those other beautiful objects that fill the mind with gay ideas, and disperse that gloominess which is apt to hang upon it in those dark disconsolate seasons.”

“I was some weeks ago in a course of these diversions,

which had taken such an entire possession of my imagination, that they formed, in short, a morning's dream, which I shall communicate to my reader, rather as the first sketch and outlines of a vision, than as a finished piece."

"I dreamt that I was admitted into a long spacious gallery, which had one side covered with pieces of all the famous painters who now are living; and the other with the works of the great masters, who now are dead."

"On the side of the living, I saw several persons busy in drawing, colouring and designing; on the side of the dead painters, I could not discover more than one person at work, who was exceeding slow in his motions, and nice in his touches.

"I was resolved to examine the several artists that stood before me, and accordingly applied myself to the side of the living. The first that I observed at work in this part of the gallery was VANITY, with his hair tied behind in a ribbon, and dressed like a *Frenchman*. All the faces he drew were very remarkable for their smiles, and a certain smirking air which he bestowed indifferently on every age and degree of either sex. The *Toujours gai* appeared even in his judges, bishops, and privy counselors; in a word, all his men were *petits maitres*, and all his women *coquettes*. The drapery of his figures was extremely well suited to his faces, and was made up of all the glaring colours that could be mixed together; every part of the dress was in a flutter, and endeavoured to distinguish itself above the rest.

"On the left hand of VANITY stood a laborious workman, who I found was his humble admirer, and copied after him. He was dressed like a *German*, and had a very hard name, that sounded like STUPIDITY.

"The third artist that I looked over was FANTASQUE, dressed like a *Venetian* scaramouch. He had an excellent hand at a chimera, and dealt very much in distortions and

grimaces. He would sometimes affright himself with the phantoms that flowed from his pencil. In short the most elaborate of his pieces was at best but a terrifying dream; and one could say nothing more of his finest figures, than that they were agreeable monsters.

“ The fourth person I examined was very remarkable for his hasty hand, which left his pictures so unfinished, that the beauty in the picture (which was designed to continue as a monument to posterity) faded sooner than in the person after whom it was drawn. He made so much haste to dispatch his business, that he neither gave himself time to clean his pencils nor mix colours. The name of this expeditious workman was *AVARICE*.

“ Not far from this artist I saw another, of a quite different nature, who was dressed in the habit of a *Dutchman*, and known by the name of *Industry*. His figures were wonderfully laboured; if he drew the portraiture of a man, he did not omit a single hair in his face; of the figure of a ship, there was not a rope among the tackle that escaped him. He had likewise hung a great part of the wall with night pieces, that seemed to shew themselves by the candle, which were lighted up in several parts of them, and were so inflamed by the sunshine which accidentally fell upon them, that at first sight I could scarce forbear crying out, fire !

“ The five foregoing artists were the most considerable on this side of the gallery; there were indeed several others whom I had no time to look into. One of them, however, I could not forbear observing, who was very busy in re-touching the finest pieces, though he produced no originals of his own. His pencil aggravated every feature that was before overcharged, loaded every defect, and poisoned every colour it touched. Though this workman did so much mischief on the side of the living, he never turned his eye towards the dead. His name was *ENVY*.



“ Having taken a cursory view of one side of the gallery, I turned myself to that which was filled by the works of those great masters that are dead; when immediately I fancied myself standing before a multitude of spectators, and thousands of eyes looking upon me at once; for all before me appeared so like men and women, that I almost forgot they were pictures. *Raphael's* figures stood in one row, *Titian's* in another, *Guido Rheni's* in a third; one part of the wall was peopled by *Hannibal Carrache*, another by *Coreggio*, and another by *Rubens*. To be short, there was not a great master among the dead who had not contributed to the embellishment of this side of the gallery. The persons that owed their being to these several masters, appeared all of them to be real and alive, and differed among one another only in variety of their shapes, and complexions, and clothes; so that they looked like different nations of the same species.

“ Observing an old man (who was the same person I before mentioned as the only artist that was at work on this side of the gallery) creeping up and down from one picture to another, and re-touching all the fine pieces that stood before me, I could not but be very attentive to all his motions. I found his pencil was so very light, that it worked imperceptibly, and after a thousand touches, scarce produced any visible effect in the picture on which he was employed. However, as he busied himself incessantly, and repeated touch after touch without rest or intermission, he wore off insensibly every little disagreeable gloss that hung upon a figure. He also added such a beautiful brown to the shades, and mellowness to the colours, that he made every picture appear more perfect than when it came fresh from the master's pencil. I could not forbear looking upon the face of this ancient workman, and immediately, by the long lock of hair upon his forehead, discovered him to be **TIME**.

“ Whether it were because the thread of my dream was at an end I cannot tell, but upon my taking a survey of this imaginary old man, my sleep left me.” SPECTATOR, No. 83.

We shall commence with the

### PICTURES IN GROSVENOR SQUARE.

\*.\* The rotation of these Pictures are taken as they respectively hang in the Gallery, and other apartments in Grosvenor Square.

HAYDON.—*Macbeth*. Haydon's *Macbeth* is too well known to need particular description; and the painter comes under Addison's class just quoted, of the “ one person at work who was exceeding slow in his motions, and wonderfully nice in his touches.” It is this studious method that has given to Haydon's pictures, even his *earliest*, such a value; and now that he has acquired facility and quickness by practice, if he be blessed with a continuance of health and sight, he will surely rival the greatest masters that ever lived. This may be considered a bold assertion, but it is founded on conviction; and as proofs, we refer to his *Dentatus* at Lord Mulgrave's, or to this fine picture, that has suffered so much from the ENVY whom Addison so justly deprecates as one whose “ pencil aggravated every feature that was before overcharged, loaded every defect, and poisoned every colour it touched.”

We have not seen this picture since its exhibition at the British Gallery, till we saw it in its present situation, when from its fine effect, it came upon us like a flash. So powerful in expression, and colour, and effect, so glorious in composition and energy, so great in all the great essentials of a picture, that it truly astonished us. Highly as we thought and wrote of it at the period of its first appearance, we confess our opinions were not uninfluenced by the consideration of the youth of the painter, and we viewed it with such allowances: but now, with an encreased know-

ledge of art and its requisites, with all the practice of long studying the glories of the ancient masters, and the Cartoons, at the Institution, the picture has improved tenfold in our estimation. No other living artist, and but few of the deceased, can surpass some of its passages, or produce such a picture ; it is a glory to its possessor, and one of the greatest ornaments to his gallery. How should we exult to see it once more in public, now that public taste has so much improved, to be open to its merits.

To say that it has no defects, would be to stultify ourselves. The back ground and atmosphere about Lady Macbeth is inharmonious ; and an eminent critic admitted that Macbeth might be considered extravagant ; but it was the extravagance, he said, of no ordinary mind. In our opinion, agitation and grasping hesitation were never finer expressed.

HAYDON. *The Judgment of Solomon.* This picture does not belong to Sir George Beaumont, but is merely placed here by his kindness, for the present.—We therefore reserve our remarks till it again comes before the public, which we hope it will do, to receive that sanction its extraordinary merits deserve, and which the public are now so well qualified to give. We cannot, however, resist observing how much more effective it is in this Gallery, than ever it appeared before. At Spring Gardens it was destroyed by the dazzling glare of little pictures ; on Bullock's staircase it was too high and in a bad light ; but here it looks as it ought to do. The groupe of the woman running off with her children, and afraid to look round to witness the horrifying sight of a beautiful infant severed in two, is as pathetic, fine and Raffaellesque, as any thing in the art. We were happy to learn from Sir George, for the first time, that the Directors of the British Institution had resolved to purchase and add this picture to their collection, before they learned it was sold to Sir William

Elford, and Mr. Tingcombe. This noble conduct, in addition to the honour they conferred upon it, although not exhibited in their rooms, deserves to be recorded. It is now the property of Edward Prideaux, Esq. of Hexworthy, Devon, who purchased it of the abovementioned gentlemen, and allows Haydon to keep it in town till his present picture is finished. It was hung at Bullock's with no intention of being sold, although there were many applications to purchase it.

GILPIN. *Gulliver and the Hhouynhynms.*—A landscape with horses, and a man apparently in conversation with them. It is a difficult subject, and the artist has perhaps rendered it as intelligible as possible. This part of Gulliver is a satire better felt than depicted.

COLLINS. *Diligence at Rouen.*—A clever picture, replete with comic incident, truth of character, and good effect. It is, without doubt, Collins's chief work.

LANDSEER, EDWIN. *Dogs fighting.* In our review of this picture, at the Spring Garden exhibition last year, we thought this picture "as fine a representation of animal nature, as ever was painted," and see no reason, now it is abstracted from the glare of an exhibition, to the trying atmosphere of a select gallery, to change our opinion. We still think it in part as fine as Snyders. The interior of the dogs mouths, their panting, subdued rage, their heated breaths, are as finely represented as the art is capable.

DANIEL. *An Indian Landscape.*

STARKE. *A Landscape.*—A pleasing specimen of a promising young artist.

ARNALD. *View at Coleorton.*

WILKIE. *Blind Fidler.* Wilkie's best picture, the result of a commission from its present possessor; it is better composed, the story is better told, it possesses more unity



and is better, infinitely better painted, than any Wilkie has since produced; it contrasts powerfully in execution with the thin smeary manner of the Penny Wedding, which is in every other respect, a fine picture in its class, and will receive notice under its proper head. The Blind Fidler is another of the precious gems of Sir George's collection.

ALSTON. *A Landscape.*

JONES. *A storm.* Jones, we believe, was a pupil of Wilson. The picture is in his master's style, and has merit.

WEST. *Pylades and Orestes.* One of the earliest of the painter's works, and considering his age (in the art), his education, mode of study, the bad style of his cotemporary artists, is an excellent picture. The male figures are in a good, and somewhat antique taste; the anatomy is better painted, and less ostentatiously introduced than in some of Mr. West's latter works, and totally free from that hardness of outline that makes many of his works look like mosaic. It is at the same time entirely free from the mannerism of his present style, though it has enough of his prevailing mode to identify it. The females are rather insipid, and their draperies frittered; yet it is an historical picture of a high class, and equally honourable to the youthful pencil of the venerable President, and the collection it adorns.

ZOFFANII. *Macklin in the character of Shylock.* Macklin, Garrick and Parsons were before our times, yet these portraits bear marks of rigid identity of personification, as faithful portraits. They are thus far valuable, and are besides excellent specimens of Zoffanii's highly finished pencilling.

ZOFFANII. *Garrick as Lord Chalkstone in Lethe.* Macklin is a single figure. Garrick is accompanied by some brother comedians, perhaps of great merit in their

day, but whose names and faces are now almost forgotten. One, we believe, is Packer, of whom Churchill said,

“ Who can like Packer charm with lively ease.” Rosciad.

but whom we remember, mumbling and limping with age and infirmities, in Dukes of Venice, Duncans, Kings in Hamlet, &c. *sic transit gloria mundi*. The other, we are informed, is Bransby, an actor of merit in his day.

ZOFFANII. *Parsons as Lovegold in the Miser*. Our remarks on Macklin are applicable to this.

REYNOLDS. *Portrait of Sir Joshua Reynolds, by himself*, in spectacles and powder, as engraved in Malone's edition of Sir Joshua's works.

HOGARTH. *Sketch of the Pool of Bethesda*. Original sketch of the picture at St. Bartholomew's Hospital.

#### PICTURES AT COLEORTON.

Coleorton Hall is a fine Mansion, near Ashby de la Zouch, in Leicestershire, built in the ancient English or Gothic style of architecture, where the following pictures are arranged in the various apartments of the house. In addition to them, should be added Alston's Delivery of St. Peter from Prison, painted for Sir George Beaumont, and presented by him to his Parish Church, where it forms the altar piece.

OWEN. *Portrait of the late Dowager Lady Beaumont, whole length*. Not having seen the pictures at Coleorton, we merely give their titles, as in our last Catalogue of the English pictures belonging to Thomas Hope, Esq.

GAINSBOROUGH. *Portrait of the late Dowager Lady Beaumont, whole length*.

OWEN. *Portrait of Mrs. Howland*.

REYNOLDS. *Portrait of the present Lady Beaumont*.

REYNOLDS. *Portrait of Sir George Beaumont*. We

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are informed that the above two pictures are among the best productions of Sir Joshua's pencil.

WILSON. *Niobe.*

WILSON. *A view near Tivoli.*

GAINSBOROUGH. *A large Landscape with figures.*

JACKSON. *Portrait of William Smith, Esq.*

JACKSON. *Portrait of George Dance, Esq. R. A.*

Having seen this picture, we feel no hesitation in saying it is as fine a head as ever was painted by an English artist.

SMIRKE. *A comic subject.*

SMIRKE. *A comic subject.*

WILKIE. *A Gamekeeper.*

BEECHEY. *Portrait of the Right Honourable the Earl of Mulgrave.*

EDRIDGE. *Drawing of the present Lady Beaumont.*

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TRANSACTIONS AND OCCURRENCES OF ACADEMIES AND  
SOCIETIES CONNECTED WITH THE FINE ARTS.

ART. X. ROYAL ACADEMY. *Lectures on Architecture continued. By JOHN SOANE, Esq.*

[Continued from page 111.]

SECOND LECTURE. Feb. 25, 1819, Mr. Soane commenced his second lecture, with observations on the state of the art in England, in the brilliant and enlightened period of Charles I. whose death prevented the completion of the magnificent palace of Whitehall, which was designed and began by our illustrious countryman, Inigo Jones, at the command of that unfortunate monarch. This building, said the professor, grand in conception, vast in design, and beautiful in detail, would probably have been adorned by the munificent monarch, with

every wonder of art that could possibly have been procured; and, had it been finished according to the original design, it would probably have ranked both for external grandeur, and internal decoration, with the noblest buildings, either of ancient or modern times, and would have raised the character of our country, as a patroness of the arts to an exalted degree, in the eyes of all Europe.

Modern Rome, continued Mr. S. owes its very existence to the remains of ancient art which it contains, and has given birth to many of the numerous instances shown by Italy, of the cultivated genius of the moderns. Had then the grand design of Inigo Jones been carried into execution, and a collection of chef-d'œuvres of art been placed therein, the anxiety of all Europe, to view a structure so noble and so well adorned, would have occasioned such an influx of foreigners to this country, as would amply have repaid the trouble and cost of forming such a collection.

If then the ruins yet existing in Rome, now bring such numbers from all parts to that city, how much greater would be the quantity of her visitors, did her buildings, instead of being ruinous and deserted, still shine forth with all their former splendour. But, unfortunately for art, of all the noble monuments of ancient Rome, comparatively few are now left; and such as do exist, are in a ruinous and dilapidated state. Had the arts of engraving and printing been known to the Romans, descriptions and delineations of their noblest monuments might have come down to posterity, and Vitruvius graphically illustrated, would not have been left to commentators for explanations of his meaning. Yet though we are nearly destitute of descriptions of the ancient buildings of Rome, by professors, let us not despair, but consult her poets, her orators, and the pages of her historians, for notwithstanding much has perished, enough yet remains to form the judgment and correct the taste of the young architect, so that



he may be enabled to unite without incongruity, the sublime, the beautiful, and the ornamental.

When we consider what we derive from the study of the ancients, how much is it to be regretted, that Wheler and Spon, when they visited Greece, did not take graphical delineations of the sublime objects of art which they describe ; many of which have been since lost for ever. Stuart and Le Roy have, however, done much for our art ; and through the medium of their works, the student may examine the beauties of the edifices erected by the ancient Greeks. Yet, although assisted by these and many other researches, there is yet much to be acquired to form the Vitruvian architect ; you must labour incessantly, be constantly on the alert, and above all, never sit quietly down, content with your acquirements, and thinking yourself proficient ; for if you once venture to do so, all who possess greater perseverance, even though they may not have greater talent, will surpass you ; if you once flag, they will all rush past you to the goal, leaving you at such a distance behind them, as perhaps may for ever retard your progress.

The Romans, said Mr. Soane, in the early ages of their history, knew but little of the arts, and their structures were as rude as themselves. We read, that wishing, in consequence of a victory they had gained, to erect a temple to Jupiter, they were under the necessity of employing Etruscan architects, to assist them in its construction. In fact, to the Etruscans were the Romans indebted for whatever knowledge of architecture they might have possessed previous, to the conquest of the Grecian states. Of the architecture of the Etruscans, there exists no remains ; history, however, speaks in high terms of the extent, and the magnificence of the Mausoleum of Porsenna, King of Etruria ; but this, like all their other works, is, unfortunately, lost to posterity. Yet the construction of the *cloacæ maxima*

of Rome, is alone sufficient to prove them to have been well versed in the art of building.

According to Pliny, nearly a century elapsed before the Romans used marble columns; and so ignorant were they of the value of beautiful sculpture, that when Mummius sacked Corinth, and sent away all the sculptures to adorn Rome, he threatened the bearers, that if any were lost or damaged, they should supply their places with new. But as the Romans extended their dominion over Greece, they received from the polished inhabitants of those states more refined ideas. Assisted by Grecian architects, they filled Rome with buildings of the greatest magnitude and splendour. In the time of Augustus, such noble improvements were made in the city, that the Emperor is said to have exclaimed, that he “found Rome of brick, but that he left it of marble!” The successors of Augustus continued to embellish Rome, and other parts of Italy, and as they then had Grecian artists residing among them, the Etruscan style was rejected. From that time the Romans borrowed their ideas of architecture, and formed their style\* from the works of conquered Greece.—Not servilely copying them, they ventured to vary from their original, and prompted by an ambitious wish to surpass all other nations; with the mighty resources of their extended empire, they erected temples and buildings, which have been the admiration of all succeeding ages.

But it was not in Italy alone, continued Mr. Soane, that the Romans constructed such magnificent works, for as an act of policy; wherever they extended their conquests, they endeavoured to familiarize and conciliate the natives, by improving their country, by forming roads to facilitate communication, by erecting public buildings, and con-

\* But Mr. Soane does not tell us how they depraved and deformed that style; this is surely necessary, or the young student may take Mr. Nash's new street for the perfection of taste. Ed.

structing temples, with the view of ameliorating the rugged manners, and of inclining the people towards their government.

After similar observations, Mr. Soane cited as an example of the striking effect produced on the mind, by the beauties of architecture, judiciously combined with landscape scenery, what was said by Rousseau, speaking of the Pont de Gard. "The Pont de Gard," says this author, "was the only object in all my life that surpassed my expectations; the magnitude of the structure, the grandeur of the situation, combined with the silence which prevailed around, and the solitude of the desert in which it is situated, altogether held my senses in surprise. I remained for hours rivetted to the spot, lost in reverie: compelled at length to leave the scene, I returned home, absorbed in the deepest reflection."

Among other authorities, the Professor instanced the noble theatre at Bourdeaux, which has a magnificent peristyle in front, to afford shelter to the visitors. The order is chosen according to Vitruvius, and the well combined parts give it an effect suitable to a great national theatre. To this truly elegant and classical edifice, Mr. Soane acknowledged great obligations; for if, said he, the two designs for an opera house, on the site of Leicester House, possess any degree of merit, it is to this original that I am indebted for the ideas, and for their arrangement. This scheme, however, for various reasons, was afterwards abandoned.

Mr. Soane next treated on the Temple of Solomon, and the various attempts at a restoration from description; on Stonehenge, and the different opinions which have been formed as to its original intent, and by whom it was erected. He also entered largely upon a description of the three Grecian orders, the Doric, the Ionic, and the Corinthian, describing their origins, their application and their characteristic descriptions, impressing on the minds of his

students the necessity of well understanding the different orders, which may indeed be truly said to form the alphabet of architecture.

THIRD LECTURE, March 4, 1819. This evening's lecture began by the Professor observing, that the three Grecian orders, the Doric, the Ionic, and the Corinthian, having been treated of in the preceding lecture, he should proceed to illustrate the two Roman orders, the Tuscan and the Composite.\* The Tuscan order was so called from its having been first invented and used by the Etruscans, who were much famed in the early ages of Rome for their skill in architecture, insomuch that to them were the Romans indebted for their earlier buildings; and still continued to employ and follow them, till, by the conquest of the Grecian States, the Etruscan architects were supplanted by those of Greece. Buildings of the Tuscan order were in part formed of timber, but as no remains exist in Italy, various doubts have arisen, and conjectures have been formed among modern architects as to the precise meaning of Vitruvius, who has described this order; but it was Inigo Jones who first completely restored the Tuscan in his church of St. Paul, Covent Garden. The water-gate at York buildings, near the Adelphi, is also another specimen of this order, by the same architect, in which he has made a considerable variation from the former.

THE COMPOSITE ORDER. The arch of † Titus at Rome,

\* It would have been more explicit and equally correct to have said there were two distinct systems of ancient classical architecture, the GRECIAN and the ROMAN; the former consisting of three orders, called from the countries of their origin the *Doric*, the *Ionic*, and *Corinthian*, and the latter consisting of five orders, called, one from the country of its origin, the *Tuscan*, three from their partial resemblance to those of the Greeks, the *Doric*, the *Ionic*, and the *Corinthian*, and one from being composed of the proportions of two others, the *Composite*. This latter is sometimes called the Roman order. ED.

† Mr. Joseph Gwilt has had this splendid example completely



presents one of the best examples of the Composite order, the origin of which is thus accounted for. Titus having taken Jerusalem, the Senate, according to the practice of the Romans, in rewarding those of their generals who had successfully terminated a war, caused a triumphal arch to be erected ; and to give greater consequence to his victory, a new order was composed by uniting parts of the Ionic and Corinthian, which amalgamation was afterwards known as the Roman or Composite order.

The ignis-fatuus of philosophy, the search after the philosopher's stone, occupied the attention and bewildered the minds of the learned for ages ; and some followers of architecture have also wandered out of their paths in the endeavour to discover or invent a new order, the philosopher's stone of architecture. The architects of Italy in the 15th and 16th centuries made many attempts of this kind, and in the reign of Louis XIV. the fancy extended to France. Would it had stopped there, but unfortunately the mania attacked this country also, and various futile attempts were made in this way. In France a sixth order, absolutely new in all its parts, mouldings, and ornaments, was reported to have been invented by Peter de la Roche. In the reign of Edward the Third, his son, the Black Prince, in consequence of his victory over the French at Cressy, adopted the crest of ostrich feathers worn by the King of Bohemia, who was killed in that battle, which has been retained by all our Princes of Wales to the present day. With this beautiful badge, says Mons. de la Roche, I adorn the capital of my new order,\* and from the beautiful and graceful delicacy of the nodding plumes, from

moulded, and is in daily expectation of the arrival of the moulds to add to his Museum of architectural and sculptural casts. ED.

\* Of something of this kind we believe, was Emlyn's odd composition of a new order, which among other absurdities, was a single column at the bottom, and two at the top, like a forked elm. This

their enlarged size, and bold projections they must when, thus applied, rank far above the Corinthian. We are farther told that this order was absolutely new in all its parts, and that it must eventually supersede the Corinthian, as it only required the sanction of antiquity to make it generally adopted; and, says Mons. Pierre de la Roche, when my order shall be hereafter found among the ruins of palaces and of cities, the effects of contemporary jealousy having subsided, then will posterity give the honour due to my invention. How far the inventor's anticipated idea of the opinions of posterity upon his design may be justified, says Mr. S. I know not, for as yet this new order has never been executed in any one single instance. In fact, inventions of this kind have always proved futile, for while the Corinthian order has afforded to the world admiration and delight for upwards of two thousand years, so far from a new order being invented after this lapse of time, not even a new member, or a new moulding, has been added to what was before known and used by the ancients; indeed it is as useless to attempt to improve upon the orders, as to gild on fine gold, to perfume the violet, to paint the lily, or to add another colour to the rainbow.

OF CARYATIDES. Another method of supporting the entablatures of temples was occasionally used by the Greeks; but as the Egyptians had previously sustained the roofs of many of their temples with human figures, as well as sphinxes and animals, the credit of originality in this mode has been denied to the Greeks. But this is a weak argu-

inventor published a folio upon his new order, dedicated to our present King, in whose service he was formerly at Windsor. Batty Langley too, that prince of architectural absurdities, whose beauties are being revived in the new street, was an inventor of orders. He published the five orders of Gothic architecture, the Tuscan Gothic, the Doric Gothic, the Ionic Gothic, the Corinthian Gothic, and the *Composite* Gothic, which latter is much fostered in our new school of Architecture. ED.

ment, the occasion on which they were first used in Greece being so generally known. The Greeks, however, were in some degree justified in their use by the intention of their first application : but this is no excuse for our misapplication, for it is an axiom in architecture that every thing should be accounted for, in observing which, the young architect may avoid many imperfections and blunders, which otherwise he will fall into.

**THE ATTIC ORDER.** In the compositions of the Greeks an Attic order was\* never applied, although it frequently occurs in Roman works, yet the Attic and the Pedestal being both accessories, they should never be used in correct architecture, but only where absolutely necessary.

The Romans were particularly careful in their choice of situation for the temples of their different deities ; those of Jupiter and Minerva were elevated upon the hills, those of Mercury, as the god of eloquence, were placed in the forums ; those of Apollo near the theatres ; those of Bacchus in the valleys ; while those of Venus were always situated without the city, that young persons and matrons might not be offended or corrupted by the libidinous pleasures, and loose conduct of her votaries.

The different styles of our art, said Mr. Soane, have distinctive marks which constitute, if I may be allowed the expression, the costume of architecture, and should never be departed from. For notwithstanding the introduction of Roman screens into Gothic buildings, by Inigo Jones and Sir Christopher Wren, these misapplications must be received only as instances of false taste in thus uniting styles which have so little affinity with each other.

[*To be continued.*]

\* Whence then was the name derived ? Millin says, “ *s'appelle Attique parce que sa proportion imite celle des bâtimens pratiqués à Athènes.*”

ART. XI. *Society for the Encouragement of Arts, Manufactures, and Commerce, Adelphi.*

THE Rewards adjudged by the Society were presented on the 25th of May, 1819, at Free Masons' Hall, Great Queen Street, to the respective Candidates, by Dr. Powell, Vice President, in the presence of a crowded assemblage of Ladies and Gentlemen, in the following order, viz.

Six in the class of Agriculture and Rural Economy; Two in Chemistry; and the following, in the class of the Polite Arts.

HONORARY CLASS.—1. *Original.*

To Mrs. C. Pearson, Great St. Helen's, for an original landscape in oil, the gold Isis medal.

To Mr. John Monro, Adelphi Terrace, for an original landscape in water colours, the silver medal.

To Miss Chapman, Ivy House, Richmond, for an original painting of fruit, &c. the silver Isis medal.

2. *Copies.*

To the Hon. Miss E. J. G. Burrell, for a drawing of flowers in water colours, the silver medal.

To Miss S. L. Oakes, Mitcham, Surry, for a chalk drawing of figures, the silver medal.

To Mr. W. Hodges, Clapham Common, for an historical drawing, the silver medal.

To Miss Comber, Manchester, for a landscape in oil, the silver Isis medal.

To Miss H. S. Smith, East Street, Red Lion Square, for a chalk drawing of figures, the silver Isis medal.

To Mr. W. H. Peppercorne, Kennington, for a pencil drawing, the silver palette.

To Mr. W. Wilby, St. Bartholomews's Hospital, for a chalk drawing, the silver palette.



CLASS FOR ARTISTS AND OTHERS.—1. *Original.*

To Miss Cotton, Chicheley, near Newport Pagnel, for a drawing of flowers, the silver medal.

To Mrs. Delap, Harley Street, for a drawing of flowers, the silver medal.

To Miss M. Ross, Upper Charlotte Street, Fitzroy Square, for a portrait in chalk, the silver Isis medal.

To Miss G. Huntley, Buckingham Place, Fitzroy Square, for a landscape in water colours, the silver palette.

2. *Copies.*

To Miss C. H. Evat, Wandsworth, for a portrait in oil, the gold Isis medal.

To Mr. W. Edwards, Percival Street, Clerkenwell, for a portrait in oil, the gold Isis medal.

To Mr. H. Leveque, Brompton Row, for an enamel painting of figures, the silver medal.

To Mr. W. Warman, New Bond Street, for a drawing in water colours of figures, the silver medal.

To Mr. J. Godden, Seymour Crescent, Euston Square, for a pen and ink drawing of a horse, the silver medal.

To Miss Adams, Upper Charlotte Street, Fitzroy Square, for a drawing of figures in oil, the silver medal.

To Mr. J. Kennedy, New Bond Street, for a portrait in indian ink, the silver Isis medal.

To Mr. H. C. Meillon, Paddington, for a landscape in oil, the silver Isis medal.

To Mr. S. Henning, Pentonville, for an intaglio, the silver Isis medal.

To Master F. R. Say, Norton Street, Fitzroy Square, for a figure in chalk, the silver Isis medal.

To Mr. J. Carter, Gee Street, Somers Town, for an architectural drawing in indian ink, the silver Isis medal.

To Mr. E. Taylor, Warren Street, Fitzroy Square, for a pen and ink drawing of figures, the silver Isis medal.

To Mr. H. N. Crellin, Ratcliffe Highway, for a figure in Indian ink, the silver palette.

To Mr. S. H. Cecil, Stafford Place, Pimlico, for a chalk drawing of figures, the silver palette.

To Mr. F. I. Langdon, Paddington, for a pen and ink drawing of figures, the silver palette.

*Drawings from Busts.*

To Mr. J. Williams, Bermondsey, for a drawing from the Elgin Theseus, the silver medal.

To Mr. F. Ross, Bow Street, for do. the silver palette.

To Mr. F. Robson, Poland Street, for do. the silver palette.

To Mr. C. G. Cooke, Upper George Street, Bryanstone Square, for do. the silver Isis medal.

To Mr. W. Bagg, Frith Street, Soho, for a drawing from the bust of Hercules in the British Museum, the silver medal.

To Mr. C. R. Robinson, Devonshire Street, Portland Place, for do. the silver palette.

To Miss G. Ross, Bow Street, for do. the silver palette.

To Mr. H. H. Watts, Providence Row, Finsbury Square, for do. the silver palette.

To Mr. H. C. Slous, Bayham Street, Camden Town, for a drawing from the head of Jupiter, the silver palette.

*Original Architectural Designs.*

To Mr. R. Kelsey, Bermondsey, for a design for a Nobleman's Mansion, the silver Isis medal.

To Mr. J. P. Hedgeland, Warren Street, Fitzroy Square, for a design for a Nobleman's Mansion, the silver Medallion.

*Engravings.*

To Mr. Clint, Gower Street, for an Historical Engraving, the gold medal.

To M. J. Vendramini, Brompton Row, for do. the gold Isis medal.

To Mr. W. Ward, Jun. Warren Street, Fitzroy Square, for a Mezzotinto Engraving, the silver medal.

To Mr. J. Thompson, Peckham, for an Engraving on Wood, the silver medal.

To Mr. W. R. Smith, Seymour Crescent, Euston Square, for an Engraving of a Landscape, the silver Isis medal.

*Medal Die Engravings.*

To Mr. B. Wyon, Vauxhall Walk, Lambeth, for an Original Medal Die, the gold medal.

To Mr. B. Faulkner, Birmingham, for do. the gold Isis medal.

To Mr. T. Wells, Birmingham, for do. the silver medal.

To Mr. W. Scoular, Berners' Street, for an original portrait in wax, the silver medal.

To Mr. J. Henning, Pentonville, for his restoration of the frieze of the Parthenon, the gold Isis medal.

To Mr. Aloys Senefelder, the inventor of lithography, the gold medal.

To Mr. C. Hullmandel, Great Marlborough Street, for a lithographic drawing, the silver medal.

To Mr. D. Redman, for ditto, on English stone, the silver Isis medal.

To Mr. W. Behnes, Newman Street, for an instrument for transferring points to marble, the gold Isis medal.

To Mr. D. Napier, Loyd's Court, Soho, for a tracing instrument, ten guineas.

To Mr. S. Einsle, Westminster, for ivory paper, thirty guineas.

To Mr. J. Barraud, Charles Street, Westminster, for an improved Violoncello, the gold Isis medal.

One in Manufactures, Twenty-two in Mechanics, and One in Colonies and Trade.

REVIEW OF PUBLIC EXHIBITIONS, NEW BOOKS, PUBLICATIONS, &c.

ART. XII. BRITISH INSTITUTION.—*Exhibition of Italian, Spanish, Flemish and Dutch Pictures, with which the Proprietors have favoured the British Institution for the Gratification of the Public, and for the Benefit of the Fine Arts in general. June, 1819.*

“E veramente se i professori di quest’ arte avesser tanto o di esercizio o di ozio a scrivere, quanto hanno d’ intelligenza, ogni altro scrittore dovria loro cedere il campo. La proprietà de’ vocaboli, l’ abilità degli artefici locali, la scelta degli esempj son cose ordinariamente più cognite ad un pittor mediocre, che a un diletante versato. Ma poichè occupati i dipintori a colorire la tele non hanno o sapere, o agio bastevole a vergar le carte, conviene che a questo uffizio sottentrino altri, assistiti però da loro.”

LANZI, *Storia Pittorica.*

THIS Gallery has been again opened to the Public with a Collection of Pictures equal to any exhibited on former occasions. The views of the Directors in making these annual exhibitions almost preclude criticism. It would be an invidious task to select, among so many pictures that are excellent in their several schools and classes, any as distinguished for their particular beauty, or to decry for wanting beauties which it might not be in the contemplation of the artist to bestow. The pictures of the different masters, if criticised, should be judged by the standard of the schools in which they were produced. The elaborate performances of the Dutch and Flemish painters are admired for qualities essentially different from those which excite the encomiums of connoisseurs in Italian art: and it might fairly be said of him that should pass strictures on them without observing the distinction, that he had assumed an office for which he was not qualified. But even



should every just rule of criticism be observed, a doubt exists with the writer of this Article, whether pictures submitted as these are, should be made the subjects of critical discussion? The only justification, perhaps, of animadversion, would be the assertion that they are exhibited "for the benefit of the fine arts in general." A writer on subjects of the fine arts should enter on his task with good humour, if not with good nature; for all severity of language in matters of taste is to be deprecated, seeing that, generally speaking, it is but difference of opinion on what does not greatly affect the happiness of mankind. If good humour should predominate when questions of art are discussed, good nature should be more apparent when observations are hazarded, or opinions advanced, on pictures gratuitously assembled for the gratification of the public and the benefit of the arts in general. But without something in the shape of criticism, it is to be feared that exhibitions like the present may fail of their intended effect. To the many, a collection of pictures presents but so many novelties as there are different subjects; and the names of the masters oftenest repeated, are the criterions by which they judge of the merit of the work. It would be too much to expect that every one who enters a picture gallery should be acquainted with the different masters: there are too many pursuits in the world to warrant such an expectation. The amateur who makes it his particular study to gain that knowledge, will frequently be deceived: it is therefore no imputation on a person's taste and judgment, as it regards the beauty of a performance, that he errs in naming the painter. But it argues a deficiency of both to admire a picture because it is ascribed to an artist whose genuine works are universally esteemed, without first being acquainted with the qualities by which that reputation was acquired. Many a picture that has deservedly been consigned to the garret or the stable, has, by

the easy application of a name, been removed to the cabinets of the curious; and with the assistance of a splendid frame, a mahogany box, and a silk curtain, awakened the raptures of those whose knowledge of its merit is gained from the character given by Pilkington to the master to whom it is ascribed. It must be obvious, therefore, that a little criticism, given from a desire to advance the knowledge of art, and in good natured terms, may be advanced even on such an occasion as the present. A self-constituted judge is, however, liable to objection; and it is impossible that the Directors should appoint a critic laureate to the office. It would be equally impossible for one so appointed to fulfil the duties to the satisfaction of his patrons and the benefit of the arts. To bestow praise on every picture would be to mislead the judgments it was intended to direct; to censure a work which the proprietor considered excellent, (and the mere sending of it to the Exhibition is a proof of that belief) would incur displeasure, as it might be thought an invidious distinction: the critic's situation, between his duty and his obligations, would be one which no one deserving of public attention would accept. But what has all this dissertation on critics and their office to do with the British Institution? Perhaps, gentle reader, you are not a critic, though your question is very critically put: but you must have perceived (and there is credit for your judgment) that the writer of this is "nothing if not critical," so it shall be shewn what all this has to do with the Exhibition at the Gallery of the British Institution.

On entering the Gallery the connoisseur is struck with the many excellent examples of art which present themselves to his view on all sides. For a time he is almost bewildered with their beauties; he knows not where to commence his inspection. From Claude he passes to Cuyp, and from Cuyp to Raffaele, from Raffaele to Ostade, from

Ostade to the Caracci or Veronese, thence to Rembrandt, and back again to Claude. All this is for a time very delightful, and very unedifying. Nothing is gained but the pleasure of recognizing old acquaintances, as it were; shaking hands with one, nodding to another, glancing at a third, and making friendship with none. If the connoisseur be so bewildered, so driven from Rome to Rotterdam, and transported, like the characters in a play, from one country to another, without allowing a moment for the transit, what advantage will the novice gain who is unacquainted with the people of the country, and visits them for the first time in his life for information? Truly, as much as one who should set out unaccompanied on a tour of the Continent, and after three months travelling post, should return to his own country. He will see much that he had never seen before, but bring back a very scanty acquisition of knowledge. Again it is asked, what has this to do with the exhibition at the British Institution? Good friend, either thou art very dull of apprehension, or it is necessary to be more explicit than was intended.

It is stated at the commencement of the catalogue, that this exhibition is made, not only for the gratification of the public, but for the benefit of the fine arts in general. To benefit the fine arts there should be something like system in the arrangement, and display of the examples: an order by which comparison might be made of the works of the several masters of the same country, of the disciples of the same school, and the analogies and imitations, which are so often confounded with the archetypes. This would induce a more critical inspection of the pictures exhibited, and tend to fix distinct ideas of the styles and manners of the several masters whose names are so often quoted. For example, not to mention the great masters, suppose that around Gerard Douw, as a nucleus, were placed those artists, whose manners are analogous; Van Tol, Schalken,

Slingelandt, Naiveu, Metsu, Mieris, Terburgh, &c., Around Paul Potter, Klomp, Adrian Vandeverde, Carré, Berghem, Cuyp, Vander Does; and with Rembrandt, De Koningh, Bol, Bramer, Arnold de Gelder, and other disciples and imitators, what would be the result? Oh! says the Connoisseur, to me these masters are all very different; I know them at a glance! True, sir, you are well acquainted with them all; but this exhibition is made for your gratification, not instruction; and these observations are only intended to remind you of what may be needed by others not so well informed. Well, sir, what would be the result? Certainly that we should not have the works of a scholar, or imitator, held up to the view of students, as equally deserving their attention with the genuine productions of the masters whose style and manner it resembled: and, if they were, that he would, in a short time, be able to detect the counterfeits, and know where to look for better examples. But is not the difference as easily observed, though the pictures be dispersed in the gallery, as if they were collected together as proposed? Why, if a librarian were to arrange a numerous collection of books on all subjects, as he might take them from a heap on the floor, and place poetry by the side of mathematics, law with physic, divinity with facetiæ, and history with novels and romances; the student might be competent to select such as came within the range of his studies. But let us suppose that every book was placed open before him, and he were to find Grotius and Joe Miller together, or Euclid and Shakspeare, there is no answering for his application to De Veritate, or his passage over the *Pons Assinorum*. It would be extremely ungrateful, however, in those who derive unusual pleasure from these exhibitions made at the British Institution, to accuse the Directors of inattention to the best mode that might be adopted for the arrangement of the pictures so liberally submitted



to inspection. There is no right on the part of the public to expect from them more than they choose to perform. It is only to be hoped that they may have those to execute their intentions, who have minds to comprehend them ; who have enlarged views of art and knowledge, far beyond a picture dealer's vocabulary. Did we not consider these exhibitions rather gratuitous than obligatory, some stress might be laid on the necessity of attending a little more to the arrangement of the pictures, independent on the classification of the masters. The purpose for which they are exposed would, perhaps, be better answered also, if the pictures of masters who are esteemed for the delicacy of their pencilling and neatness of finish, were placed in situations favorable for inspecting them, instead of being hung in dark corners. An Ostade, a Paul Potter, a small Wouvermans, require to be examined closely, if the inspector wish to be thoroughly acquainted with their merits; and if the pictures be genuine they will bear the scrutiny. Rembrandt may be seen at a distance ; it was his opinion that pictures should not be smelled. Rubens is injured by being brought below the eye ; and Velasquez would be benefitted by being placed out of reach. But we have no right to criticise, so let us be satisfied with the pleasure they have given us, even in their present situations. One word must be added, notwithstanding, on the subject of arrangement ; it argues a total indifference to classification, and almost a want of feeling, to place Raffaele between Jan Steen and Metsu.

It has been asserted, that exhibitions of this kind tend to depreciate the works of modern artists. Perhaps so. But what are the works, and who are the artists that suffer ? Those artists who, presuming on the ignorance of their countrymen, would hold themselves and their productions up as the only models worthy of attention. The fine works of the old masters, which have passed the ordeal,

and been considered perfect, by judges of the time in which the artists lived, and by those of succeeding ages, are the true standards of excellence; a painter who has a just feeling of the beautiful will, while he reverences, attempt to rival them: he who is conscious of his deficiency would rather they were annihilated. There has, however, been nothing done that may not be equalled; the great masters were not such by intuition. It was by laborious study and application they became great. Let those who would excuse their indolence, look at the early productions of Raffaelle, when in the school of Perugino, and consider whether they indicate the talent displayed in the Cartoons, the Transfiguration, and the frescoes of the Vatican? But Raffaelle did not shrink before the mighty powers of Michelangelo, nor depreciate the productions which, at first view, he might not hope to imitate. While he beheld the works of that mighty genius, he saw his own deficiencies, and set himself seriously to work to supply them. He considered who were the masters most likely to assist him, and found that the study of the antique would enable him, as it had his great contemporary, to outstrip the artists of the time, who were content to follow the methods of their own schools, and place his name with the heroes of other days; the fragments of whose works, while they opened to his view the first principles of art, were again perfected for the admiration of future generations. Had he been content to follow the dry manner of Perugino, and querulously blamed the attempts of Lionardo da Vinci, and Michaelangelo, to bring the works of the great artists of ancient times before the public; he might have been praised by all the minor painters of the day, and his name would have gone with his works and theirs to oblivion. The truth is, that the pictures of the great masters, like the writings of classic authors, are the proper models for imitation; and if any one considers they are

impediments in the way of improvement or profit, let him point out their defects and paint something to convince the public of their error in admiring them. But it may safely be asserted that the artists who shall have the spirit to rival the productions of the old masters, so far from attempting to decry them, will be the most forward to do homage to their beauties. It never yet entered into the mind of a really good painter to traduce the names or works of these great lights of modern times ; the recorded sentiments of the best of England will support this assertion. Those only who have never painted but with a view to present existence, raise their feeble voices to decry what they either do not comprehend, or consider as the prime obstacles to their success in maintaining a station to which they are not entitled. It is not the province of the writer of this article to give lectures to painters on their art, or he would tell them that there is something more required than mechanical knowledge to exalt them to the rank of the ancients. They may be adepts in drawing, in colouring, in chiaroscuro, and with all these be only allowed to stand at the porch of the temple. To those who do not understand this it would be useless to say more ; there are those who do, as Fuseli, Howard, Hilton, Alston, and Haydon, can testify.

There is a spirit awakened among English artists which it is hoped will not be easily lulled by flattery into supineness, nor depressed by severity to despondency. Each are inimical to the progress of talent. The flatterer, by praising every attempt will persuade the student that he is already the rival of those to whose works he ought to look with the respect due to their established reputation, though not with a blind admiration of their faults. From listening to his commendations, they not only begin to imagine that they have gained sufficient knowledge of their art, but also that every one who withholds praise, or offers ad-

vice, is their enemy. A candid censurer is less so than the fulsome flatterer, who has the same praises for every one who may solicit them. At the same time, severity of criticism on the works of rising artists is to be deprecated; it is lost on one of no talent, and may sink too deeply into the mind of a man of génius. But let not an artist suppose that the critic who judges by the standard of taste, and by comparison with the works of the old masters, has a design to reduce modern productions in the estimation of the country, for the purpose of exalting the ancient; the attempt would not succeed. The writer who praises a bad picture, and he who condemns a good one, expose themselves alike to the opinion of the public, and very little respect will be shewn to an imbecile or a malicious critic. But he who sees, or fancies that he sees, means neglected that would assist the progress of the artists, and candidly points out to their view those means, assuredly shews a disposition to befriend them, and ought not to have his good intentions misconstrued.

The DIRECTORS of the BRITISH INSTITUTION have associated for the avowed purpose of promoting English Art, and they cannot more effectually prove the sincerity of their disposition to do so, than, in addition to their liberal patronage, by annually exhibiting the beautiful productions of Foreign Masters of established reputation, as examples for imitation, and incentives to generous spirits to have their names remembered with similar applause.

Σ.



ART. XIII. *Exhibition at the Royal Academy,*  
1819.

PAINTING "raises the mind, by accommodating the images of  
"things to our desires."

BACON, *de Aug. Scien. Sec. 2.*

IT is curious that we never feel the value of things or persons, till we find the want of them. Low as we generally estimated the exhibition, from the cart loads of senseless faces that inundated the rooms, and bad as it has been for years past, we never properly appreciated the power Lawrence had, of giving an elegant air, and a tasteful sort of glitter to the vulgarity and unscientific nonsense with which he has been always surrounded.

The portraits this year abound, if possible, more than ever, they are worse drawn, worse painted, worse coloured, and more disgustingly obtrusive, with one or two exceptions, than before.

The exhibition was thought by some to be not worse than other exhibitions; we think it a great deal worse, with the exception of some exquisite pictures in the lower ranks.

Perhaps they whose hopes and whose happiness depend upon the smiles of the Royal Academicians, will not agree with us. If Government would institute a board of investigation to ascertain at the conclusion of every summer, what pictures were worthy of being kept and what fit to be destroyed, and all the latter swept into the Thames, what a blessing it would be for the taste of the country.

It will be a curious piece of amusement to our readers to see how a criticism written on the exhibition some years ago, would have just suited all that had preceded it for the previous forty-seven years, will now suit the one of this season, and perhaps, will hereafter suit all that are yet to come.

"We are not sure that criticism has any thing to do

with the *Exhibition of the Royal Academy*," says this intelligent critic, "it is one of the gay spring-amusements of the metropolis,—and though at present it is a little eclipsed by the Bazaars, yet its rooms continue full, while the fair and the fashionable form a large proportion of their crowds. It will so continue, whether criticism be captious or contented; whether the walls beam with the glories of BEECHEY, or fade into the milder tints of nature and feeling. This exhibition, therefore, may well defy us:—it has got far beyond that point of condition at which reputation depends upon good behaviour, and success on merit. It has a royal patent, and its own titles for virtues,—the vanities of society for friends,—the ignorance of the multitude for testimony,—and, a palace for its abode. To try the weight of argument or ridicule, therefore here, is to try the edge of a razor on a rock."

"There is not a young lady who goes to the exhibition, to shew her sweet face and smart bonnet, but perfectly well understands that the first room is the place of dignity and desert; that it is here she must chiefly use her eye-glass, and most frequently employ her silver-cased pencil. Since this *éclat* attends the situation in question, the admission to it should be conscientiously adjusted by a simple reference to what ought to be the principal objects of an academy of painting, and what are the respective merits of the several competitors."

"There are many exquisite pictures in the exhibition, but it is curious to observe what little advantage they derive from it, while numbers take an important air, and hold a principle place in the common eye, that, but for the exhibition, would have no perceptible existence as works of art. We apprehend, for instance, that Somerset House does less for Mr. Wilkie's inimitable picture, than for OWEN's, SHEE's, and BEECHEY's portraits."

We have just copied this literally from an excellent

criticism that appeared three years ago, and beg our readers every year regularly to refer to it, to read it till they have learned it by heart, and we can assure them that it will do for the introductory part of every exhibition of the Royal Academy during the existence of the present system.

As a matter of record we shall enumerate a few of the leading pictures.

No. 12. *Portrait of George Dance, Esq. R. A.*

J. Jackson, R. A.

The veteran architect is represented with his pencil in his hand, his head beaming with intellect. The portrait is painted with great beauty of truth and colour, and at the same time is vigorous and animated. It is one of the best heads of the English School.

20. *The Battle of Marston Moor, near York, fought in the year 1644, representing the leaders in both armies, taken from authentic family portraits, and the best recorded accounts of that disastrous conflict.*

A. Cooper, A.

The following description of the picture from the Examiner appears from authority, we therefore take leave to use it.

“The chief tug of the battle is seen in the centre group. It is the taking of prince Rupert’s standard, which has the motto and device as described by Rushworth; Captain Salmon, one of the bravest of Lambert’s warriors, and who is without his helmet, has seized it. Below, on a white horse, is the republican general, Lambert, bare headed, and rallying his troops. To the left, in the middle distance, is Cromwell bringing his reserve, after having chased the wing opposed to him off the field. The sword in his hand, and which he himself used in civil wars, is painted from one in the possession of his descendant, Mr. Frankland, M.P. His countenance exhibits that shrewdness, and designing courage, which eventually procured him the supreme power, in a way that disappointed the hopes of the

genuine patriots. In the foreground is a royal and broken cavalry standard, fallen from a dragoon, who is struggling on his back, with his horse down in the water. Near to this is a drum, painted from one now possessed by Lord Ribblesdale; it was used by General Farifax, and bears his family arms. A little to the right is Sir C. Lucas, shooting a parliamentarian, and from whom he has retaken one of the king's infantry standards; Sir Charles was captured in the battle. Lower on the right is Sir T. Fairfax, on a dark horse, ordering his reserve to be brought up. Over Fairfax, and in the distance, is the Marquis of Newcastle's brave regiment, who determined to conquer or perish, and in consequence, every man was found dead on the spot he engaged in! On a pie-bald horse is Captain Lister: he has overthrown Sir C. Slingsby, and General Porter, an intrepid Royalist."

The composition is beautifully picturesque, the conception spirited, the drawing and expression excellent. It is in every respect a cabinet picture of the highest rank.

27. *Ganymede.*

W. Hilton, R. A. Elect.

If want of originality, correct drawing, and truth of expression, constitute a good picture, then is this Eagle and Child a very good one, and deserving of praise. When Titian's Ganymede is forgotten, this picture will be remembered and esteemed, but not till then. Hilton is not competent to large pictures; the size of his Europa at Sir John Leicester's is what he should confine himself to.

43. *Portraits of Messrs. W. Farren, Farley and Jones, in the characters of Lord Ogleby, Canton, and Brush, in the Comedy of the Clandestine Marriage.*

G. Clint.

If the reputation of having produced a good representation of a pleasing scene from a good comedy of the old school will satisfy Mr. Clint, he has obtained it. The transition from copper to canvas does honour to the artist's ambition.



86. *Rotterdam*, A. W. Callcot, R. A.  
 A view of the Port of Rotterdam, the City in the distance, and various Dutch vessels on the water, occupying the whole foreground, and middle distance of the picture. The water is beautifully represented, the vessels and figures, nationally characteristic, and the sky and aërial perspective, well managed. It is a picture of great merit in its class, and TRENCHES on the prerogatives of the Dutch masters with success.

136. *Entrance of the Meuse: Orange-merchant on the Bar, going to pieces; Brill Church bearing S. E. by S. Masensluys E. by S.* J. M. W. Turner, R. A.

Too scattered and frittered in its parts to be reckoned among Turner's happiest productions. Compared with himself, this picture suffers,—compared with others, it maintains Turner's rank uninjured. Some parts of the water, and the appearance of the wreck, are quite astonishing for effect.

137. *Portrait of James Macnabb, Esq.*

M. A. Shee, R. A.

A whole length in Highland costume, and deserving record as one of Shee's best pictures.

143. *Lending a bite,*

W. Mulready, R. A.

We have been accused of passing over the merits of Mulready, but are not aware of the justice of the accusation. Mulready, in comparison with Wilkie, exhibits less mind, and therefore is sooner forgotten; and we acknowledge we did forget one of his pictures, a few years since, for which we received several hints. In painting, that is in execution, we think him the first of his class in England, and cite this picture as a proof. As a story, it is simple; one boy who has been successful enough to win an apple of a gambling old dame behind him, is lending a bite to his friend. The expression aimed at, is a pinching regard to the remnant of his apple, by the lender, and a grasping

eagerness to obtain as much as possible, by the borrower. These expressions, both of face and attitude, are aptly caught, and beautifully painted. This is a style of art in which we now abundantly excel, and Mulready ranks high among its best supporters.

144. *View of the Boulevards of Paris,*

Mrs. C. Long, H.

We had marked this beautiful little picture for high commendation, before we discovered it was the production of an honorary exhibitor, which of course precludes criticism.

153. *The Penny Wedding,*

D. Wilkie, R. A.

In every quality but execution, we presume this to be Wilkie's second best picture, the *Blind Fidler* being, in our opinion, still his first. The mirth, the humour, (which Mr. Hazlitt can no longer, in justice, deny him) the gaiety, the national decorum of the Scotch, prudential, even in its warmest rites, the tout ensemble of the whole, is as enlivening as a scene of real life.

The reel of four, near the centre of the picture, is an original and lively group; the hilarity in the oldest woman's countenance, and the energy of the younger, is in perfect keeping with the scene, and dwells in our remembrance. In the centre the bridegroom is proudly leading forth the object of his choice, blushing and hanging back with unaffected modesty; the principal bridesmaid breaks the formality of this corner, by stooping to put up the heel of her shoe; behind them are a youthful couple, archness seems bursting from the eyes of the young man, who is pointing out the newly married pair to his fair partner as an example, and insinuating his hand into a tight buckskin glove, before leading her out as the second couple in the national dance. Above these are the minstrels, the one playing on the violin, is the celebrated Niel Gow, who looks inspired by the scene,—the other, a common-

place scraper on the violoncello, seems to care but little for his occupation. Beneath these are a group, enjoying the more substantial parts of the feast; and here Wilkie has done honour to the innate piety of his countrymen, in an old male peasant, who has pulled his bonnet over his eyes, praying a blessing upon his enjoyment. In the left corner of the picture, are seated an aged couple, of greater respectability than the rest, and who seem to condescend even in their enjoyment, and to be patronizing or honouring the wedding with their presence. In none of his pictures has Wilkie excelled this for character; it is more refined than his *Village Politicians*; has more of humour, character and variety of expression than his *Rent-day*; has less of a monotonous tone of colour than some of his later pictures, but is not so richly painted as his *Blind Fidler*, or the *Breakfast Scene at Lord Stafford's*. If such an expression may be allowed, the painter seems to have been œconomizing his colours, for in many places, to borrow an expression from the trade, they scarcely cover. The *Penny Wedding* is an honour to the English school, and will keep countenance with the *Metzu's*, the *Douws*, and the *Jan Steens*, at Carlton House.

164. *An Interior, in 1657*, T. Stothard, R. A.

165. *The first part of the Decameron of Boccace*,  
T. Stothard, R. A.

166. *The second part of the Decameron of Boccace*,  
T. Stothard, R. A.

These three pictures all partake of that gorgeous, old fashioned, velvet and satin splendour, for which Stothard, and his prototype Watteau, are so celebrated. Not that Stothard's colouring or pencilling can be compared to Watteau's; but for invention, and in some instances grace, he surpasses him. He is not so Frenchified.

169. *Venus Anadyomene*, H. Howard, R. A.

Venus, born of the foam of the sea, and wafted by the

Nereids, Tritons and Zephyrs, to the island of Cythera, is received and decorated by the Hours, previous to her ascent to the Gods. See Homer's Hymn to Venus.

Mr. Howard's Statuino manner appears to less disadvantage in this classical composition, than in many that we remember; but still his want of fleshiness in his figures is too apparent. Venus, the Hours, the Nereids are beautiful statues, and we doubt not but an attentive study after nature, and an investigation of some of the rosy, pulpy hillocks of flesh of Rubens, would be an immense improvement to this artist. The horses' heads are not like nature; the sea is unlike nature; the figures are all unlike in colour and motion, to the elasticity of nature; but there is over the whole a classical, an elegant air, a judicious composition, that renders it one of the best pictures in the class of poetical or imaginary composition, that has proceeded from Howard's classical pencil. Yet for want of painting after the living model, it is mannered and unnatural in colour and design. The action of Venus, springing lightly from her shell, is elegant and well imagined, and the Hours float beautifully around her head.

201. *Portrait of Sir Thomas Dyke Ackland, Bart.*

W. Owen, R. A.

We wonder any gentleman could have submitted to have been handed up to the gaze of the public, in such an ungentlemanlike attitude: we really took it for the portrait of one of the Fancy, and that the Jockey Club had subscribed for it. What would Addison, or Sir Richard Steel, say to an English gentleman, a baronet distinguished for the amenity of his manners, being represented in a frock surtout and trowsers, his hat and gloves thrown down defyingly on the ground before him, and his arms doubled across? our dress is by no means too gentlemanly, and needed not this lowering by the painter. The picture



being so beautifully painted, has caused these expressions of indignation at its composition.

206. *England: Richmond Hill, on the Prince Regent's Birth Day,* J. M. W. Turner, R. A.

It grieves us to say, or think our opinion of this picture. Turner stands so high in our estimation, as a landscape painter, of sentiment and mind, that it pains our eyes, and grieves our hearts, to think about it. We can do no better than recommend him to pumice it down, give it a coat of priming, and paint such another picture as his building of Carthage, to redeem the offence of this.

212. *Portrait of a Highland Chief,* H. Raeburn, R. A.  
Noted for its characteristic expression.

223. *Portrait of Lord Viscount Lascelles,*

J. Jackson, R. A.

A half length, of surprising effect for clearness, fleshiness of colour, and amenity of air; inferior to some of Lawrence's in gentility, but superior to most of that eminent portrait painter's, for colour, and decision of handling.

246. *The new Hat,*

W. Davison.

Quoted for its fidelity to nature.

264. *A musical Party, Portraits,* F. P. Stephanoff.

An excellent piece of domestic life, worthy of a better situation than the hangmen have given to it.

269. *The Post Office,*

E. V. Rippingille.

They who have been penned in a dull country town, and in daily expectancy of occasional news from the scene of their domestic relations, or from the busy abode of politics, or the seat of Government, and of all importance, can best appreciate the interests of this picture. It is a composition of varied merits, bold in its attempts, of which some are successful; some of budding promise, and others of perfect failure. Its most successful parts are

character and expression, its promise, incipient signs of humour and pathos, and its failings, composition, and colour. It possesses no whole in light and shade, no greatness of parts, no repose. Its separate groups are in themselves good, but unconnected as an entire picture,—its colouring is inharmonious, and wants brightness, particularly in the light, and the shades are perfectly black and inky. By the address of the artist (Bristol), and its close resemblance in style to that of Bird, we conclude him to be of the school of that painter. If he be so, and is young, and will avoid the defects of this artist, we have hopes of his future success, in the domestic walk of art. We speak thus freely, as the artist's name is new and unknown to us, and from hopes that he is not incorrigible, although the injudicious praise that has been heaped on his picture might lead him to think it perfect, and to follow his dingy style of colouring in a new picture. We therefore, cordially, and in hopes of his amendment, offer him our well meant advice, and beg him to leave his present style, as he would poison, and seek the day-light of Teniers, and of nature. The excellences of this comic picture, we said, were character and expression, and thus we describe it.—The subject, is the delivery of the letters from a Post Office, and the departure of the mail, a trifling anachronism which we may pardon for the effect. A lady and a little girl, near the centre, offer two expressions completely opposite. The mother's, almost a broken hearted despair at finding no letter,—the child's, the gayest mirth at the exhilarating sounds of the guard's bugle, on the departure of the coach, to which she is calling her mother's attention. Another clever group is formed by a well-fed easy ministerialist, coolly rubbing his spectacles, and holding an undoubted *TIMES* in his hand. A thin half starved oppositionist, in an attitude between a stride and defiance is talking with him, the ruffian reformer, Cobbett's paper

peeping from his pocket. Another is a "learned man," reading a letter to a countryman and his wife; but all the separate groups are excellent, and the finish of parts of them, and of the lobsters and fish, in the foreground, prove that industry, and careful finish, are not wanting in Mr. Rippingille's acquirements. Connection, light and shade, —a freer pencilling are all that are wanting to make Mr. Rippingille an excellent painter of the class he has put forth his pretensions of joining.

270 and 283 are two good whole lengths, by Lonsdale, the former of a gentleman, as Sheriff of London, and the other of the late Duke of Hamilton and Brandon in his parliamentary robes, painted for the gallery of Hamilton Palace, in Clydesdale. We can bear witness to this latter being a striking likeness of the late Duke; it does the painter credit.

298. *Scene from Shakspeare's play of King John,*

M. W. Sharp.

This highly finished and apparently excellent picture is hung so low, that we really can give no opinion upon its merits; but as we hope again to see it at the British Gallery, we shall then be able to investigate its qualities. All the figures are portraits of Covent Garden performers, which has enhanced the artist's difficulties.

309 *Jacob's Dream,*

W. Alston, A.

"And he dreamed and behold a ladder set upon the earth, and the top of it reached to heaven; and behold the Angels of God ascending and descending on it.

Genesis, Chap. xxviii. Ver. 12.

The patriarch Jacob, is represented stretched, in a deep sleep, upon the earth, which is partially concealed by jetty darkness, and the Spirit of God is upon him. The mysterious colour of the earth, and the position of the patriarch, aid "the cunning of the scene,"—Down to an horizon a little above the holy sleeper's head—the vision is repre-

sented, contrasting powerfully by its light touch and aërial tone, with the more solid pencilling of the earth, and its inhabitants. The ladder, by a license perfectly allowable, and for which, if necessary, authorities may be cited, is a series of flights of aerial steps, interspersed by clouds, and surrounded by utter darkness, on which the angels of God are ascending and descending; the top of it reaches heaven, and is lost in a sublime blaze of light, which spreads grandly over the whole picture. The fine poetical air which pervades this excellent work, is such as might be expected from the poetical feeling of Alston, and verifies our assertion, in a preceding Number, that his powers lie in the abstract poetical part of the art, and not in the expression of human passions. The angel nearest Jacob, is as fine an imagination of an angel, as a poet could have written. It is the grandest picture in the Exhibition, and will give it a character, hereafter to be remembered by, as one would say, "The exhibition in which was Alston's Jacob's Dream." Lord Egremont is the fortunate proprietor, and does it honour to his choice.

322. *Manoah's sacrifice*, H. P. Bone.

An attempt at History deserving of encouragement. Let Mr. Bone, however, endeavour to forget Mr. West, and aim at originality.

341. *Sir Roger de Coverley going to Church, accompanied by "The Spectator," and surrounded by his Tenants.* Spect. No. 112, C. R. Leslie.

The Master Shallow and Sweet Anne Page, of Mr. Leslie, in the British Gallery, last spring, although possessing sufficient merit, to deserve notice above many, did not lead us to expect such a step as he has made from that, to the picture now before us. The painter deserves credit for more invention than he assumes, as the Spectator describes Sir Roger at church, and on his return, but not on his way thither. The story, therefore, should be



considered the painter's own, composed from the personages of the Spectator. The pleasing incidents of the widow and her children, the rustic vanity, and modest respect, displayed by the various Tenants, the figure of Sir Roger, and the Spectator, are all the painter's own, and for them, he must be content to receive his share of censure as well as praise. As there is more, much more, to commend than to censure, in an honest investigation of this picture; we shall first briefly advert to its excellencies. And first, its composition.—In the centre of the picture, is the western entrance of the Village Church, its door, like the heaven, it leads to, open to all who choose to seek it; the Church walk leads to it, with its memento mori's to the right and to the left. Over the left side is seen the hospitable mansion of the De Coverleys, and its domain. Down “the Church walk” proceeds the Baronet, and his short-faced friend “the Spectator,” from London; and the Tenants on each side, drawn up in array, are ready to fall in with the procession, and take their weekly places. Sir Roger is noticing a beautiful, chubby-faced Boy, the son of a young and pretty widow,—not the widow, whose handsome hand so annoyed the worthy Baronet. So far, with additional praise for his architecture, perspective, drawing, arrangement, character, and contrasted character, liberal praise may safely be given. The Baronet and his friend are graceful, elegant men of the old school, claiming the name of gentlemen; but, as the only draw back on this excellent picture, they are not what the artist himself names them, Sir Roger de Coverley, and “the Spectator.” If for the Spectator, he means Addison, he may be right; but if for the imaginary spectator of the Essays, he is decidedly wrong. The Spectator is described as a homely man, with a short face, belonging to a sort of ugly club, did not like to be looked at, and remarkable for his taciturnity. Not one of these qualifications are to

be found here. Mr. Leslie's Sir Roger is as elegant and as accomplished, as his companion ; as well dressed ; and with the air of an Etherege, or a Sedley, rather than of the country old Bachelor Baronet, with a thousand odd peculiar ways, who wakes people when they fall asleep at his church, who pronounces Amen three or four times to the same prayer ; who sometimes would stand up when every body else were upon their knees, to count the congregation, or see if any of his tenants were missing ; who would call out in the middle of service to one John Matthews or John Brown, we forget which, to mind what he was about, and not disturb the congregation by the kicking of his heels. None of these oddities or peculiarities are depicted in the Sir Roger of the painter, who is, on the contrary, the devoted creature of *bienseance*, whose hat is of the latest cock, and whose coat of the last pattern. The pair of courtiers here called " Sir Roger de Coverley and the Spectator," far more resemble Sir Charles Grandison and Lord G——, than the characters for whom those they are painted. With these exceptions we join most cordially in all the praise this picture has received ; and congratulate America on the fair prospect another of her Sons presents from his studies in the English School of the fine arts. We have heard it said by one whose judgment may be relied upon, that the widow is as fine as any thing, since the time of Hogarth.

These, we believe, are all the most prominent pictures ; and of them we have spoken as we think, with no partiality but for character of the British School, which is now on the period of a crisis ; and shall use our whole force to steer her out of the flats and shallows of portraiture and drollery, into the broad ocean of History, from which she seems at present a little averse, but to which her structure is so well calculated.

In the minor departments of the art Bone holds his rank

among the enamelers ; but a production of this class, by Muss, extraordinary both for size and execution, after Sir T Baring's Holy Family, by Parmegiano, shall have a place by itself, as it deserves, in our next. Here it would be, as at the Academy, engulfed in the mob of portraiture. In Miniature, Robertson maintains his superiority, and is followed by Newton, Hains, and others. The Architecture and Sculpture will not take cold till our next, and must therefore be postponed.

[*To be continued.*]

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ART. XIV. *Exhibition of the SOCIETY OF PAINTERS  
IN OIL AND WATER COLOURS, at the Great Room,  
Spring Gardens. The Fifteenth.*

FOREIGNERS are more astonished at the perfection to which we have carried Water-colour drawings, than at the perfection to which we have brought any thing else in England. If the Water-colour painters would but be content, and go on patiently, year after year, adding perfection to perfection, and excellence to excellence, they might still do greater things in an art almost of their own invention ; but they have all got a sort of hankering after dabbling in oil, and as the management of oil-colours and water-colours is so totally different in practice, and the principles of the one so totally incompatible with those of the other ; and as men cannot change their habits at will, our finest water-colour painters, when they attempt oil-colours, prove they have as much to learn, as if they had only just begun the art.

It will be a great pleasure to their well wishers, and a triumph to themselves, if they would keep to their water-colours. Many of the most eminent among them have

had the good sense to do so, and the consequence is, they are rising yearly in reputation; while, on the contrary, those who have forsaken their first employment, for oil-colours, run a great risk of losing the reputation they have acquired.

We hope to see our country great in historical painting, landscape painting, architecture, sculpture, water-colour painting, low-life painting, and portrait painting. And we will do our best, as far as we can, to support those who exhibit real symptoms of powers, and no other. We have no ambition to become the wet-nurse of art, that we may shew our skill in dandling those who will always stand in need of being suckled. If we see a fine fellow running off by himself, with evident symptoms of strength, we will do our best to help him; but we certainly will never encourage any to climb an eminence, who, though they might reach the summit, would not have sufficient strength to keep their footing when got there.

This exhibition is by much the worst we remember in these rooms. Colours as raw as from the shops, and as glaring as a harlequin's jacket, put to shame some of their modest and more deserving neighbours. It was with difficulty we could pick out a few of merit, from the heaps of crudities that overwhelm them, so discordant and unharmonious are the majority as works of art, and so uninteresting as subjects; for what can there be so dull as a mere common place landscape, without sentiment or feeling.

The following are among the best.

7. *Interior of the Presbytery of Lincoln Cathedral,*  
C. Wild.

13. *Falstaff acting the King, from the first part of Henry the Fourth, painted for W. Chamberlayne, Esq. M. P.*  
H. Richter.

37. *The quarrel between Pistol, Dol Tearsheet, and Falstaff,*  
J. Cawse.



40. *Ulysses in search of Eumæus, Morning*, G. Barrett.  
 67. *Grove Scene*, J. Stark.  
 74. *Tivoli, looking across the Campagna. Evening*,  
 H. C. Allport.  
*Four views of Claremont*, Miss H. Gouldsmith.  
 105. *Jack Cade and his rabble condemning the Clerk  
 of Chatham*, J. Cawse.  
 132. *South East View of Lincoln Cathedral*, C. Wild.  
*Two or Three Views of the Lakes, by* G. F. Robson.  
*Some fine Miniatures, by* A. Robertson.  
 197. *Four Drawings,—Cnïght,—Merionethshire,—  
 Snowdon,—View on the River Emot, Cumberland, and  
 distant View of Carlisle*, Copley Fielding.  
 202. *Ancient Kitchen, Windsor Castle*, J. Stephanoff.  
 215. *Blue Velvet Room, Buckingham House*,  
 F. P. Stephanoff.  
 293. *Richmond Bridge*, G. Barrett.  
 296. *Interior of the Picture Gallery of Sir J. F. Lei-  
 ceester, Bart.* J. Stephanoff.  
 312. *Highland Girl,—Scene near Loch Lomond*,  
 J. Cristall.  
 327. *A party returning from Angling, on the Lakes*,  
 J. Stephanoff.  
 335. *Group of Scotch Peasants*, J. Christall.

ART. XV. *Exhibition of the Paintings and Drawings of  
 the late Mr. G. H. HARLOW, at No. 87, Pallmall.*

THIS ought rather to be called an exhibition of some of the works of poor Harlow, for many, and those of his best, before his visit to the continent, are not here. Where is the Queen Catherine's Trial? and others that ought to have been obtained, for a complete exhibition of his works?

It is all badly managed ; and the catalogue contains the greatest number of the most palpable and unpardonable blunders that were ever seen in such a compilation ; Tinteretto, the Collesium, Geacomo, Leonardo di Vencii, &c. &c. repeatedly, are but among few of the disgraceful errors that croud its pages. We wonder what bungler could have been entrusted with its compilation.

The exhibition consists of some portraits in oil, some sketches of dramatic characters, two or three historical pictures, and his studies while in France and Italy. Among the best of the portraits are those of West, Stothard, Haydon, Northcote, Beechey, Sir W. Garrow, Young, Bannister, Matthews, and George Dance the architect. Among the historical pictures are Queen Elizabeth striking the Earl of Essex, painted and exhibited before he was twenty years of age ; his large picture recently exhibited at Somerset House, of Christ Healing the Woman who had an issue of blood. And among his studies when abroad, which are by far the best of his works, is the surprising study of the Transfiguration, made in eighteen days. Harlow possessed a flexibility of character, and a capacity for receiving external impressions, that rendered him extremely liable to excellencies or defects, as he was surrounded by good or bad examples. Hence his portraits were always striking resemblances, and his historical pictures, imitations of the master at the time highest in his esteem.

Harlow's chief excellencies were industry in his profession, and an enthusiastic love for his art ; but he had been wrongly educated : he had begun at the wrong end. The foundations of painting are *anatomy, drawing, perspective*. The superstructure, *colouring, expression, arrangement*. Harlow began with colour, and had nearly mastered its chief difficulties, and at one time thought he had accomplished all its excellencies. He however saw his error, and found his

deficiencies as he became acquainted with the best works of the ancient masters, and with a praiseworthy intention, visited the chief schools of art, and recommenced his studies in a manner, and with an enthusiasm seldom witnessed. The results are beyond what could have been anticipated, and his fine study of the Transfiguration hanging opposite his Virtue of Faith, powerfully exemplifies his immense improvement. The drawings prove his ability and rapidity of execution, and shew an improvement in his taste that would have led to the happiest results, had his life been spared to the arts of his country, to which he gave the fairest promises of being a most able supporter. The drawings and sketches shew his industry; at every place he visited are memorandums of pictures, statues, or buildings at Rome, at Venice, where, among others, he sketched the picture recently discovered by the Count Cicognara, President of the Venetian Academy, at Parma, at Milan, at Bologna, at Verona, at Florence, at Lyons, at Paris, he culled what were best suited to his own purpose. He could not have spent an idle moment; and all must regret his untimely death at such a crisis, both of his life and of his art. Besides the Transfiguration of Raffaele, he made a fine study of the Last Judgment of Michelangiolo, and sketches from other works of this grand and severe master, whose severity and great anatomical knowledge were likely to be of more service to Harlow, than to any other equally eminent English painter, who before he visited Italy, was the vice of the English school personified.

Harlow being no more, cannot be affected by our strictures, which are made for the sake of the living, and, it should be remembered, "*de mortuis nil nisi verum*." We do honour to his talents, to his industry, and to the great advance he made in art in so short a space of time as his tour through France and Italy, a tour unexampled in its results, and may yet be of immense service to the British school, if

the old wet-nurses of the art, who dandle our full-grown artists to dotage, and cram them with candy and sweets to a surfeit, do not prevent its effect from taking place.

The exhibition of these works affords a melancholy pleasure, from the combined reflections of the great promise of the artist thus untimely taken off, and the intrinsic merits of the works here presented to the public.

The exhibition is really most interesting, and the progress that the deceased painter made in his art, truly gratifying ; but regrets must fill the mind at his loss, which is deplored by all classes, and by none more than by those who were best qualified to judge of his merits and his defects.

“ E di versi, e di lacrime, e di fiori

Onorate l' altissimo PITTORE.”

may be more properly inscribed over the tomb of HARLOW, than over that of the plodding Mengs, from which the compliment is borrowed.

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ART. XVI. *Private Exhibition of Pictures by English Masters, belonging to Sir JOHN LEICESTER, Bart.*

SIR JOHN LEICESTER again opened his splendid Gallery of English Pictures on the same liberal plan as last season, and his rooms were, if possible, even more crowded. On the days we visited them, the crowds of illustrious foreigners drawn together to see——what ? a collection of Raffaelles, Titians, Claudes, or Tintoretto's ? No——a collection of pictures by English masters, were most gratifying, and exhibited the patriotism and good sense of Sir John in a most distinguished point of view, in thus spreading the renown of British art over the whole world.



Among the additions this year are a large Landscape, with figures, painted by commission, by Collins, not his happiest production; the Rape of Europa, by Hilton, perhaps his best picture, treated in a splendid way, after the manner of Sebastian Ricci, and presenting an harmonious glow of colouring, and a pleasing arrangement of figures, with delicate expressions, an easy flow of drapery, and feeble drawing. The bull is à l'antique, and unnatural. Hilton's other picture, which was shewn unfinished, we did not see. Besides these is a Puck, by Fuseli, full of arch expression.

Sir John Leicester deserves the highest praise for his discriminating patronage of our living artists; and this high reputation will for ever attach itself to his name, that he was the first to form an English Gallery, and the first to call public attention, particularly from foreigners, to the just claims of the British artists among the cotemporary schools of Europe. Let him thus proceed, and may our artists treat him as he deserves, in putting forth their greatest talents to do justice to the public notice he has called upon them: then will they be truly great, and do honour to his name, which is now enrolled among the greatest patriots in English history.

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ART. XVII. *Private Exhibition of the Works of the most eminent ancient Painters, at Cleveland House, the Town Mansion of the Most Honourable the MARQUESS of STAFFORD, &c. &c.*

EVERY body knows the magnificence of the Cleveland-house Collection. Besides this, the Marquess has another at Trentham Hall, in Staffordshire, where are the greater number of those English pictures which are enumerated in a recent number. Lord Stafford has again opened his mansion on the same select and liberal plan as for many years

past; and we are happy to see the difference between the manners of the visitors now, and eight or nine years ago. The merits of the pictures are better understood; there is less inclination to feel and finger than formerly; and the pictures give more satisfaction, and afford more interest to the spectators. One great beauty in the Marquess's Collection is the manner in which they are arranged, style with style, and manner with manner.

The Collection is too well known to need enumeration; and to commend them, would be like praising Shakspeare or Milton. They are the standards of excellence; and the great good done to public taste by thus exhibiting them, is incalculable. It enables one to appreciate other works of art by comparison; and a critic or an amateur, after indulging on such works, is the better qualified to do justice to living artists, by pointing out their excellencies for study and imitation. Since last year his Lordship has added a Portrait of one of the Ladies Gower, by Sir Thomas Lawrence, and has just purchased Mr. West's classical picture of Julius Cæsar reading the History of Alexander's exploits; from Somerset House.

Lord Stafford has by his own private means, and by his public capacity, as a leading Director of the Institution, removed the lamentable complaint made but a very few years since, that an artist could rarely see an ancient good original, but at a public auction, which was a kind of saturnalia to the artists. Now the real and implied merits of all the old masters are as open to the artist, for study and reflection, as the most covetous could desire, and we can only recommend to those ingenuous artists, who can admire the real merit of these transcendent works, and acknowledge, as well as feel, their own deficiencies, in the language of sublimest writ—"GO, AND DO YE LIKEWISE."

## NEW BOOKS.

ART. XVIII. *An Illustration of the Architecture and Sculpture of the Cathedral Church of Lincoln.* By CHARLES WILD. London; Wild; 1819.

“When these fabrics shall have passed away, their very shadows will be acceptable to posterity.” *Fuller's Church History.*

THE trade of modern antiquity, as generally carried on in this country, is not much to our taste. Yet a few artists of recent date have redeemed it from its eternal repetition, and tasteless gossipings. We wonder much, that a man of Mr. Wild's refined taste has not sought to exercise his pencil on the splendid and real antiquities of Ancient Italia, so eminently superior, as Forsyth says, “to the coarse remains of Anglo-gothic art, which our draughtsmen are condemned to search out for those old mumbling collectors, who are for ever picking the bare bone of antiquity.”

Lincoln is one of our finest cathedrals in point of architecture, and possesses some singular specimens of tasteful sculpture, which we propose to notice by itself in a future Number. Of English antiquities, Mr. Wild has made a happy choice, and done the greatest honour to his subject. The work is the largest, in line engraving, and the finest that has yet been produced, even in these days of fine archæological and topographical works. The plan, sections and other architectural details, are drawn and figured with the fidelity of a professed architect, and the views with equal fidelity and pure taste in their delineation. We cannot choose a favourite from among the plates, so excellent are the whole of the subjects; but if one at all exceeds another in the engraving, it is the fine interior, by John Le Keux, for a masterly handling of the graver. The typography is as beautiful, and from the press of Bulmer. No country

in Europe can equal our's for works of this description, and this is at present, from the size of its prints, the labour, knowledge, skill and taste displayed throughout every department, the finest of its kind. No praise we can bestow can easily be excessive, and we appeal with confidence to the work for our justification.

Mr. Wild's associates, his engravers, should be named, as every one in his various occupation has ably done his duty. They are, Messrs. J. Byrne, James Fitler, A. R. A. W. Finden, John Lee, John Le Keux, Henry Le Keux, John Pye, Joseph Skelton, W. R. Smith.

## PUBLIC WORKS.

ART. XIX. *The New Street now building from Carlton-house to Portland place; with Remarks on the depressed State of Architecture in England.*

“Gli uomini di questo tempo in mala parte molti tesori hanno spesi, facendo fabbriche senz' ordine con mal modo, con tristo disegno, con stranissime invenzioni, con disgraziatissima grazia, e con peggiore ornamento.” VASARI. *Vita di Brunellesco.*

If any one doubt the truth of the above motto, as applicable to our own times, we would recommend him to make a pilgrimage to the New Street now in progress of execution, under the immediate eye of Government itself, from Pall-mall to Portland-place, he will there find a spot of ground fertile in every species of absurdity. A club-house, with some of its pillars placed opposite to openings, a dancing colonnade at the Opera-house, inverted cannon-like forms to the bow windows near the Piccadilly Crescent; in short

“There are no figures nor no fantasies  
Which busy care draws in the brains of men,”



but may serve him for entertainment in this wonderful and enchanted street.

Disappointed ambition and envy are the motives usually assigned to those who decry or criticise the works of their cotemporaries. We disclaim such feelings, and are prepared for, and armed against, the attacks of those who would impute to us such unworthiness. We see nothing, however, in the works we have just referred to, that could at all excite in us feelings of envy: it is our duty to point out the fantasies and abortions that are alluded to, because an irreparable injury is done to the age in which we live, if the monuments of art delivered down to posterity be not the best which the artists of the day could have produced. Cassiodorus, lib. iv. epist. 51, says, "*Mores tuos fabricæ loquuntur, quia nemo in illis diligens agnoscitur, nisi, qui et in suis sensibus ornatus reperitur,*" which is substantially saying, that he who erects a building, makes a portrait of his own mind. It will therefore be a reflexion in after times on the taste of the age, that the absurdities of the present day were tolerated. Such was the case with respect to the bronze gates of St. Peter; they are, says Vasari, a disgrace to the Pontiff who suffered them to be fixed; the more especially, seeing that Filippo Brunellesco Donatello, and many other artists, superior to Filarete were living at the time of their execution. So again in the same building, "a wretched plaisterer," as Forsyth justly calls him,\* "came down from Como to break the sacred unity of the fabric." This man was indeed a bungler καλὴ ζοχην: he set his aggiunta out of the direction of the original work. Instances of this sort out of number might be cited: they are, unfortunately, the natural consequences of that misplaced patronage, which confers the direction of public works on those whose previous education and habits totally unfit them for the practice of the fine arts, and we have to regret at this period, that this country has not profitted by the experience of

\* Forsyth's Italy, 8vo. 1816, p. 179.

centuries. Truly, as in the days of Raffaele and Michel-angiolo, intrigue, flattery, and the basest tricks, are at present the only road to employment.

To trace the causes of the miserable state into which architecture has declined, would occupy a greater space than can be allotted to this article; we shall therefore merely touch upon some of the most prominent, and this will be sufficient to bring the matter once more fairly before the public. The present Professor of Architecture at the Royal Academy, so long ago as the year 1807,\* made an enlightened statement of some of the grievances which have led to it; and the Editor of this work has not been less assiduous in endeavours to induce the public to discard the claims of the ignorant, untaught, and presumptuous. We place, without fear of contradiction, as the immediate cause of the present depressed state of architecture, the indiscriminate patronage and employment by the public, of persons totally ignorant of every branch of learning requisite for a knowledge of design. It would be easy to shew that this previous preparation were necessary; but we apprehend it will be readily granted, that much more than the acquirements and capacity of a mere mechanic, are requisite to make an able architect. Certain it is, that William of Wickham, Inigo Jones, Sir Christopher Wren, Sir John Vanbrugh, and Lord Burlington, were men of excellent education, and well versed in the elements of science. Can magnificence and elegance be expected from men unacquainted with even the meaning of the words, "Do men gather grapes of thorns, or figs of thistles?" If mere building were required, the master carpenter, the bricklayer, the mason, the plaisterer, and such like, may perhaps often accomplish the object of the patron, but when a nobleman, who enjoys his rank for higher purposes, is content with a design from a carpenter,

\* The Artist, No. 14.

he does a mischief to the country whence he derives his nobility, and himself no good in point of expense ; for the tradesman, he may be assured, will not be less honest when he has a controlling check to his natural desire of gain. We call earnestly upon the nobility and gentry of this country to do their duty towards this art, as they have already done to its sisters, painting and sculpture ; by the establishment of an Institution for its protection and encouragement, and by setting the example of discarding the artisan and employing the artist. Gwynn, in his "London and Westminster Improved," feelingly complains of the evil : he says, and it is justly applicable to the present period, "How different is the state of this noble art at this time, when carpenters, masons, or upholsterers, whose utmost knowledge is the price of timber, the value of stone, or the goodness and quality of ticking and feathers, have the superintendancy of those works in which elegance of design ought only to be consulted : nor can we expect to form a great national character for taste and elegance under the direction of such persons, who are furnished only with mean ideas and depraved taste, the common effects of illiberal education ; and yet to such, and such only, our employers delegate the trust of supervising works of elegance, and call them by the borrowed title of surveyors." It is not to the builder only that the public are indebted for the disgraceful designs that are subjects of complaint, the class of men called civil engineers, contribute now-a-days largely to the stock. One of the most stupendous monuments of late years, and one which might have conferred lasting honour on this country, is the Waterloo Bridge, a fabric in which all the acknowledged principles of good taste are violated, taking it either as a whole, or considering it in its parts. Its excellent construction is no extenuation of its miserable and wretched composition, since there are numbers of masons in this

country who would have managed that point equally well. Canova has denied to a gentleman of our acquaintance that he pronounced the eulogium on it which has been attributed to him; indeed we do not think it wonderful he should wish to excuse himself from such unqualified praise as was put in his mouth.

To enter a little further into this subject, we confidently ask, without intending offence to the very ingenious contriver of the above work, whether the habits and education of a mechanic, are likely to qualify a person for *designing* a bridge? We are willing to admit, that extensive practice in building harbours and cutting canals (a branch of architecture by the way which the Italians confided to their architects and painters)\* may give a man greater facility in executing works under water, but, unfortunately, these are the parts with which the eye cannot be annoyed. We trust if another occasion of this nature offer, and such is likely, from the present state of London Bridge, an architect or architects will be at least consulted on any design proposed; it would give the citizens of London an opportunity of redeeming their character from the odium in which it is involved by the rejection of Lord Burlington's offer of assistance to them when the Mansion House was about to be erected. Another word on this point. If it be considered advisable for the public to consult an engineer in this matter, we trust his assistance will be strictly confined by his employers to matters entirely within the reach of his capacity, viz. the founding of the piers and abutments; though we confess we ourselves should feel no hesitation in confiding the work wholly to an experienced architect. It was not by the employment of mill-

\* Leonardo da Vinci, under the orders of Lodovico Sforza, conveyed the waters of the Adda to Milan; the same artist made the canal of Mortesana navigable as far as the vallies of Chiavenna and Valtellina, a distance of 200 miles.



wrights that Florence became possessed of its exquisite bridge of the Holy Trinity. Napoleon took other measures, and employed those who understood the arts of design, when he projected the beautiful Bridge of Jena. Neither was Perronet, the architect of the bridge at Neuilly, of which the Waterloo is a bad copy, a steam engine maker; moreover, when it is considered that a beautiful bridge costs as little, if not less, than a deformed one, we hope no repetition of the Waterloo absurdity will take place. We have seen the designs of several of the bridges lately erected in Scotland; they are quite as bad as that on which we have been remarking.

Before we leave this part of our subject, we again earnestly recommend those who have patronage, to bestow it properly; they may rest satisfied that, independent of the essential service they will render to their country, which can only rank among nations in proportion to its progress in the arts, the unerring index of civilization, that besides such important benefit, they will expend less in their projects, and have something satisfactory to contemplate. We could point out, were it expedient, men of the very grossest ignorance, in the city of London, unable even to spell correctly; nay, that can barely write their names; who within the last ten or dozen years have realized enormous fortunes, by combining the duty of the artist with the artisan. They manage to procure some draughtsman to express, on paper, their crude notions, and catch their employers with the captivating bait of saving the architect's commission of five per cent. Those, however, who have employed such, may rest assured, that though it may have escaped their detection, they have paid very dearly for their ill placed confidence.

We now come to what we consider another great cause of the depression of Architecture in the present day, and at this period, when the country is about to discharge a

duty which will stamp its character for taste in the most decided possible manner; we hope our warning voice may not be disregarded; though such is the spirit of intrigue and favoritism, we confess our fears. We allude to competitions of designs for building the new Churches. Indeed if report speaks true, there is to be also the like for the Post Office. When it is considered that it is only in opportunities like these that the young professor, who has not the good fortune of patronage, has a chance of emerging from obscurity, we consider it of the last importance, that justice should be done. It is to the improper, and generally partial decisions, made in cases where advertisements have been issued for competitions of plans, that many of the evils we treat of have arisen. There is hardly a county in England that is, in this respect, proof against attack, and where favouritism has not existed,—where the coast has been apparently clear, then the judges have been nine times out of ten, we might perhaps say with the truth on our side, ninety-nine times out of an hundred, incapable of selecting the best design. This is not at all to be wondered at; Architectural drawings speak in a language which very few understand, and the expense of a model on such occasions, is more than the artist can or ought to bear; but grant that these difficulties are obviated, and that the parties are capable of comprehending plans, still it is only by study and experience, that a man is qualified to judge correctly on any matter of art or science. How absurd would it be thought, for a set of men totally unacquainted with medicine, to hold a conference, for the purpose of considering the best mode of preventing or curing a fever: yet they assume to judge on what is no less difficult. But in most cases of the nature which we now notice, there is an architect already in employ by the parties; or if that be not the case, there is usually one behind the curtain, patronized by some chair-

man or president of the important determining body, ready to step in and avail himself of the best design produced; the competitors obtain the stipulated rewards, and have the satisfaction of finding afterwards, that they have ransacked their brains for the benefit of another, “*Sic vos non vobis.*” Borromini was rather particular in this respect; Milizia speaking of his practice, says “*Non volle mai far disegni in concorrenza d'altri, dicendo, che i suoi da per loro stessi si avevan da meritare l'applauso;*” but Borromini had plenty of employ, and could therefore do as he pleased. Fabius some where says “*Felices artest essent si de illis soli artifices judicarent.*” Such is the spirit and system upon which decisions are conducted in France; \* and such we hope will within a short period be the mode adopted in this country. It is only by artists that artists can be properly judged; and in all cases a jury of them should be the organ of decision in cases of competition. The person in whose favour a decision takes place, should also always be entrusted with the sole conduct of the works in carrying the design into execution. What could have been more ridiculous than joining Lorenzo Ghiberti with Brunelleschi in the erection of the Cupola of Sta. Maria del Fiore at Florence, or than Sixtus the Fifth, ordering Giacomo della Porta and Bartolomeo Ammanati to assist Fontana in his scheme for raising the obelisk in front of St. Peters. Fontana in his case remonstrated with the Holy Father: who, said he “*can be qualified to carry this plan into execution better than he who has devised it.*” In leaving this part of our subject, we take leave to say, that if *the designs for the new Churches, or any other public buildings which may be thrown open for competition, be not dealt fairly by; if the designs of the young professor are only to be called for with the view of furnishing ideas to his seniors; if, in short, there be not an unequivocal declaration, and that*

\* Annals, No. 6, pages 318-319.

*resolutely acted upon, that merit alone is to be successful, and that in case of sufficient number of designs being supplied, a monopoly of employ is not to be suffered, then will the character of the nation be lowered in point of art beyond redemption, and the reign of our beloved monarch disgraced.\**

Though last, "certainly not least," we are compelled to state it as our firm conviction, that the want of a proper establishment for the instruction of its Students, is another great cause of the declension of Architecture in this country. We mean such an institution as would have an influence on the public in the direction of its taste; an institution to which those who have patronage to bestow, would be glad to recur for the choice of an architect, instead of applying to the paper-hanger and upholsterer, the bricklayer or the carpenter. The *Annals* has already often urged its recommendations in this behalf. To call the Royal Academy an Academy of Architecture, is so absurd, that we are convinced the Academicians themselves could not hear such an assertion without a smile. Four out of the Forty members are Architects, and a short interval must necessarily reduce that number, for on the list of associates there is but one Architect.

Let us now endeavour to ascertain what is done for the Architectural Student at this institution.—First, then, he has the privilege of attending six Lectures on his art in the

\* We have understood that his Majesty's Ministers have prescribed the form of, and materials which are to be used in the new Churches.—We have no objection to this, but we hope decent ornament will not be proscribed. Brick is quite as susceptible of ornament as stone itself. Witness the exquisite Court of the Jesuits, by Palladio, at Venice, and the more recent brick ornamented structures of Wren. The Villa Capra is but brick stuccoed: so also that beautiful unfinished work of Palladio's, at Vicenza, the Palace Thiene, where even the rock work of the rustics is brick.



course of twelve months. What is the privilege of the French student,—he has the power of attending Lectures twice a week. The English student can attend a Library twice a week during a short period of the year. In Paris, two Libraries are constantly open to him. At Somerset House there are neither models of ancient buildings nor their details, nor of curious pieces of construction or machinery. In the French metropolis he has all these. The Royal Academy of England send a student to Italy, alternately from the classes of Painting, Sculpture, and Architecture, once in three years, and we believe maintain him there during two or at most three years. The French Government send a student to Rome every year, and maintain him there for five years. Need we adduce more evidence to shew the wretched system which prevails in this country. In the first place, we are utterly at a loss to conceive why the most useful of the three arts, should have the fewest representatives, if we may so term them, in an institution supported by the nation. We would gladly learn why models are not provided for the use of the architectural students, and Lectures of such a nature as might be of solid utility to them.\* And lastly we ask, whether the funds of the Academy, on the distribution of which the public have some right to be informed, are not sufficient to support as many students as are sent from Paris?

We trust these matters will be seriously considered by the more enlightened patrons of the art; we are convinced they only want to be informed of the inadequacy of the present establishment, and an institution will arise wherein

\* The Students are under the deepest obligations to the present Professor; but his liberality is too well known in all matters of art, to need our eulogium. Six Lectures, however, on an art in the course of the year, do little more than whet the appetite, not satisfy it.

the defects existing will be remedied. The cultivation of the arts is too well known to be of vast importance to a state, for us to insist on here; it is the brightest gem in the crowns of princes. The British Institution and the Elgin Marbles have done more for art in this country, within the last ten years, than has been done here for centuries before; and we have no doubt that if the respectable Architects of this country meet\* and solicit the Directors of the Institution, with the Prince Regent at their head, to patronize an establishment whose sole object should be the cultivation of Architecture, they will find that encouragement whereof it so much at present stands in need.

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#### MISCELLANEOUS.

ART. XX. *On Porcelain of English Manufacture, and of the application of the Arts to its Decoration, by Messrs. FLIGHT, BARR and BARR, of Worcester.*

WE have paid considerable attention of late, to the application of the arts to manufactures, and have visited many celebrated manufactories for the purpose of observation in this department. None that we have yet seen equal in this respect the Worcester Porcelain made by Messrs. Flight and Co. the history of which is so curious, and so encouraging to perseverance and ingenuity, that we purpose devoting an article to it in our next; wherein its beauties and defects shall be candidly investigated. For the present we must satisfy ourselves by a slight view of their principal works.

The manufactory is at Worcester; the material appears excellent, being strong, clear, and of a fine colour. The forms of their ornaments are in many recent specimens

\* Such meetings have been held as will be seen in an account of them in our "*Intelligence*."

beautiful, but not so chaste and pure as we could wish. Some of the vases and chimney ornaments, for instance, are too frenchified, and others again as antique and chaste in form as can be desired. We think also that the forms of their tea services might be improved; but taste in foreign china is arbitrary, and what we think not fine, may be exquisite in the eyes of the lovers of old china. We speak as artists,

Of the paintings upon their porcelain, we know none that equal them; and the choice of this manufactory for specimens with English landscapes upon them to send as presents to the Emperor of China, which was something like sending coals to Newcastle, was creditable to the taste of the country. The specimens of some desert services made for the Prince Regent, with garter blue and gold embossed borders in relief, are as fine as any thing of the kind we ever saw, and the enamel paintings from well known pictures, are beyond any china painting we remember. They are more fit for framing as pictures than for plates, or cups, or vases. One of the plates, with a miniature copy of Mrs. Siddons as the Tragic Muse, would grace the cabinet of a Prince; and we were pleased to learn, that that munificent patron of British Art, the Marquess of Stafford, had purchased a duplicate of it for one of his cabinets at Cleveland-House. We shall recur to this and other similar manufactories connected with the arts in our next.

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#### BIOGRAPHY OF EMINENT ARTISTS.

##### ART. XXI. *The late* GEORGE HENRY HARLOW.

GEORGE HENRY HARLOW, an English historical and portrait painter, was born in St. James's-street, London, on the 10th of June 1787, five months after the death of his father, who was a merchant, and had resided many

years in China. His mother, a young widow, was left with the arduous charge of six infants, five of whom were girls. George, as might be expected from this circumstance, became doubly interesting to his mother, who sacrificed all consideration to the future welfare of her only son. He was sent while very young to the classical school of Dr. Barrow, in Soho-square, and was afterwards removed to that of Mr. Roy, in Burlington-street, where he completed his scholastic education.

While at this school he gave proofs of that ardent love for art, which led his mother, after consulting with able friends, who advised a fair trial of his abilities, and the strength of his resolutions, to allow him to follow the bent of his inclinations. In pursuance with these resolutions he was put with an indifferent artist of the name of De Cort, at the expense of the friend whom his mother consulted, a gentleman of the name of Rush.

After studying with De Cort, and making greater progress than could have been expected, he was placed for about a year with Mr. Drummond, an associate of the Royal Academy, and pursued his art with an ardour, from which even amusements could not seduce him. While he was with this artist, he became struck with the style of Lawrence, and after a tour of examination of the principal artists of London with his affectionate mother, he fixed upon this gentleman for his master, to whom his mother, according to the authority of the Editor of the *Literary Gazette*, paid the sum of a hundred guineas annually as a pupil, that is for permission "to have free access to his house at nine o'clock in the morning, and to copy his pictures till four o'clock in the afternoon, but to give no instruction of any kind." Of the truth of this we have no power of proving at the present, but at all events Harlow improved by this mode of study, and his style was most evidently formed on that of his master. With Lawrence



he continued for about eighteen months, working with diligence, profiting much from his own studies, but not receiving much instruction, says the same authority from his soi disant master. At this period he was but fifteen years of age.

Before he commenced this latter course of studies, it is said he refused a valuable appointment of a writership to India; and when pressed to relinquish the arts as unprofitable, replied, that he did not want riches, and that he intended to paint for fame and glory. Harlow never was a student of the Academy, and we believe never drew there: he was enthusiastically ardent, had formed his own course of studies, and pursued it with perseverance. The Academy and its rules, therefore, had no charms for him: he said that he could do more at home, where his attention was undivided, and where he could pursue his own inclinations, uncramped by feet and inches and three quarter canvasses, noise and petty jealousies.

The first work Harlow exhibited at Somerset-house was a drawing of his mother, made in 1809, just before her death, which is among his works now exhibiting in Pall-mall, and gives a promising idea of his talents in portraiture. After this he painted portraits regularly and professionally, although he was always ambitious of wielding the historic pencil. His first historical picture was *Bolingbroke's entry into London*, which perhaps did not equal his expectations, as it was never exhibited. The first that was exhibited, was *the Quarrel between Queen Elizabeth and the Earl of Essex*, when her Majesty struck him in public. This picture is also at his exhibition, and our readers may judge for themselves.

Portrait painting, amusements, or studies occupied his time from this period for nearly seven years, when he was scarcely before the public except by an occasional portrait or group, principally of public performers, or men of

eminent literary acquirements. The next work that brought him into notice was the *Hubert and Prince Arthur*, painted for Mr. Leader, at the price of 100 guineas, which was exhibited at the British Institution about four years ago, and was afterwards exchanged for portraits of that gentleman's daughters. Pecuniary wants it is said spread difficulties around his ways for a portion of this time; but with them we have nothing to do: our business is with his character and his occupation as an artist, and not with his domestic arrangements. But it is easy to condemn; and Harlow was too young and trusting, and indeed too ignorant of the world and the world's ways, to combat with the world.

Harlow's next public work was his large picture of *the Kemble family*, in the characters of Queen Catharine, King Henry the Eighth, Cardinal Wolsey, the Secretary Cromwell, &c. which was first begun only as a whole length of Mrs. Siddons, in Queen Catherine, for Mr. Welch, the professor of music, a great lover of the Fine Arts. The portrait was begun from memory, a faculty which Harlow possessed in an extraordinary degree. Mr. Welch obtained for the artist, what he had long desired, a sitting from the inimitable actress; and he became so enamoured of his subject, that he extended it to its present size without additional charge beyond his first agreement, and begged Mr. Welch's acceptance of the encreased picture.\*

This picture raised Harlow in public estimation, for which he received the honour of an attack† for his success. Our opinion of this picture, as an historic representation of the

\* Various stories are abroad concerning this transaction, particularly since the death of the artist; but wishing to steer clear of private calumny, we leave them to the scandalous chronicles of the day.

† See Annals, vol. ii. p. 278.

trial of Queen Catherine, has been expressed in a former Number;\* but we must say, that the head of Mrs. Siddons is the finest portrait ever painted of her, and will carry her very air, and look, and action down to posterity.

Harlow's last great picture was that called *the Virtue of Faith*, now in the Exhibition of his works in Pall-mall. Of this we have also recorded our opinion,† and as it is yet on view, the public may judge of its merits. Most of his other productions were portraits of public performers, eminent artists and literary characters. The best of these we have enumerated in our review of his Exhibition.

In June 1818, Harlow left England for a tour of improvement in Italy, and its effects upon him were most palpable. His taste was far from pure, but we hardly ever witnessed a more sudden or radical change for the better, than was produced by this journey, as a comparison between many of his drawings made there, and these before he went, will fully exemplify.

In Italy he met a very flattering reception. At Naples, Venice, Florence and Rome, he was received with marked distinction. Canova expressed the greatest regard for his talents, and he surprized every body with the rapidity of his pencil, particularly by his unexampled celerity in copying the Transfiguration. At Rome he was introduced to the Pope, and the academies of Rome and Florence elected him an Academician‡ of Merit. At Florence his portrait, by himself, was deposited among illustrious artist's in their Academy; and a picture of the Presentation of the Cardinal's Hat to Wolsey, at Westminster Abbey, was

\* See Annals, vol. ii. p. 69.

† Ib. vol. iii. p. 299.

‡ For a right understanding of the merits of pretenders to this honour, we have the highest authority, in confirmation of our former statement, that besides Harlow, this honour has not been conferred on any English artist, but West, Fuseli, Lawrence and Flaxman.

left with that of Rome : a finished sketch of this picture is among his other works in Pall-mall. Lord Liverpool, with a sense of feeling for the importance of the arts that does him honour, ordered all his packages to be passed at the Custom-house, without examination or duty. Lord Burghersh, our ambassador to the court of Florence, paid him equal attention, and forwarded his pursuits in the handsomest manner.

Harlow "was not even an A. R. A." says the Editor of the Literary Gazette. Does the Editor suppose that the English academicians were ever induced, by their admiration of a fine work, to reward its author ? On the appearance of an extraordinary picture by a young man, these wary gentlemen immediately pretend excessive admiration, *but* that it would not be prudent to reward a young man for one work ; for it might induce indolence, and the immaculate academy be thereby dishonoured. The painter of Dorothea is always brought forward as an illustration, (they, however, who could expect any thing from the painter of the Dorothea, proved that their judgment was without principles, and their hopes without foundation ; but they take care to forget, that not to reward a young man, when he has produced one fine picture, and has proved his talents, is very likely to incite despondency and misgivings, and that therefore his other picture runs a greater risk of being worse than his first, from want of fostering encouragement. The moment the second picture appears under these circumstances, out step the Academicians from their holes, and with many a congratulatory squeeze and important shake of the head, hold forth on their immortal foresight ; when they themselves are the very causes of what they complain.

Is it not likely that the very best feelings of a youth's nature would be called out by kindness and support ? that his emulation would expand by encouragement ? It is not



every man whose genius rises in proportion to the weight that is put upon it; the greater proportion of men of talent require opportunity to shew themselves, and despond when they are not welcomed with congratulation and support.

Harlow had many peculiarities, which, of course, were censured as vices, by those who feared his talents. He was an amiable and kind-hearted young man; and from the rapid improvement he had made in his journey to Italy, and the radical purification that had taken place in his taste, it is impossible to estimate the loss English art has sustained by his death. Many of his sketches in chalk, from celebrated pictures, particularly one from Coreggio, will bear us out in our remarks.

Let a young man of genius when he begins the world be as faultless as an angel, he will find it impossible to escape censure; he should therefore avoid all peculiarities of private manners, if he can. Every young painter should read what we now write, and remember it: if he be morbidly inclined, he will find attempts made by the Academicians to goad him into despondency; if irritable, to irritate him into anger; if amiable, to heap calumny and falsehood upon his gentle nature, to lower him to the level of some impotent imitator, to negative his reputation and sink him into decayed health. This being the disposition of the English Academicians, it becomes every young man beginning the art, to avoid as much as possible collision with such people. Harlow had estimated them properly, but academical honours fluttered in his fancy: he was ambitious of becoming a member: he was ambitious of doing without it. His journey to Italy might perhaps have opened his eyes, and have induced him, on his return, to leave the Academy and its members unmolested in their pursuits.

Harlow returned to England in January last, and was

seized with a violent attack of the cynanche parotidœa,\* or what is vulgarly called the mumps. He lay in a state of dreadful suffering for some days, and expired on the 4th of February, 1819, in the thirty-second year of his age, and was interred as related in our last Number.†

Thus prematurely, and at an important moment, was one of our most promising artists cut off: all must lament him. The last six months was the most important period of his life, and he has done the state much service, and raised his country's name in art, where it was most wanted.

\* \* Copies and translations of his diplomas, some letters from Canova, and himself, will be given as an appendix to Harlow's life, in our next.

ART. XXII. ANNOUNCEMENT OF WORKS IN HAND ; INTELLIGENCE RELATIVE TO THE FINE ARTS, &c.

*English Artists at Rome.*

SIR THOMAS LAWRENCE has arrived at Rome, and met a warm-hearted reception from all the lovers of art. He has had a house assigned him by the Pope, and has begun his commission of portraits for the Prince Regent.

Mr. LANE, the historical painter, has nearly finished, at Rome, an immense picture of the *Angel appearing to Joseph and Mary when in Egypt*. This work, we understand, has excited high admiration among the Roman artists. CANOVA, in particular, has procured permission for its author to exhibit it, when completed, in the Pantheon, and insured him his diploma from the Roman

\* Literary Gazette.

† P. 159.

Academy. A few years since, the Italian *virtuosi* would as soon have expected a great work of art from a Calmuck, as from an Englishman; so strongly had prejudice entrenched itself, that even the energies of REYNOLDS and BARRY had been marshalled in vain against the maudlin metaphysics of WINKLEMAN and Du Bos. Peace to these sapient drivellers! let them sleep with their systems. Our students are at length obtaining for us a glorious vindication, in extorting the admiration of the Italians by works performed before their own eyes, and planting the standard of their country in the very citadel of art. Yet this Mr. Lane put his name down for an Associate, after painting a very clever picture of "Christ Rejected;" and after drudging about to all the Academicians, was refused admission into the Academy! No man was ever more distinguished for industry than Lane, or more deserved encouragement; we believe \* \* \* \* the portrait painter, was preferred.

Since writing the above, we learn with infinite regret that Lane has been ill with his eyes, which has hindered him from proceeding with his great picture.

CAPTAIN JONES, who has a commission from the Institution for the Battle of Waterloo, is making a very fine picture of it. There is not the slightest doubt but he will do the Institution honour. We hope Mr. Ward is also proceeding successfully; and we caution both him and Captain Jones, if they love their reputation and their character, how they employ the old wet-nurse critic to write descriptions of their pictures.

WILKIE is proceeding with his two subjects, for the King of Bavaria and the Duke of Wellington. The picture for the Duke of Wellington will be a *Soldier reading the Gazette Account of the Battle of Waterloo to a set of*

*Chelsea Pensioners.* The subject of the King of Bavaria's picture is *the Opening a Will*, of which those who have seen it speak very high.

We have lately walked round the inside of St. Paul's Cathedral, for the purpose of taking notes for a proposed review of all the public monuments, and must say, we think Rossi's Cornwallis one of the best that has been executed in modern times. It is somewhat of a reproach to the taste of the country, that Rossi, after such a monument as that, has not been more employed.

COUNT CICOGNARA, the President of the Academy at Venice, and author of the *Storia della Scultura*, is now in this country, and was perfectly astonished, like every other eminent foreigner, at the treasure we possessed in the Elgin marbles.

BEWICK has painted a very sweet female head, and sold it immediately. Sir John Leicester has given him a commission, with the spirit of a true patron, to set him going.

HARVEY is going on very finely with his wood engraving from Haydon's *Dentatus*. It will be the largest *finished* engraving of the kind ever done; and from his skill in drawing and knowledge of anatomy, added to his acquirements in his art, obtained from his late master, Bewick of Newcastle, we doubt not but it will be a fine production.

The Royal Academy have been paltry enough to pass a law, totally to exclude all ladies in future as members of the Academy. They are quite right; for we are sure there are many ladies in existence who would twirl the whole Academy round their fingers with as much ease as they would their fan. How excessively gallant the *gentlemen* of the Royal Academy have now become!



*Proposed Institution for the Cultivation and Encouragement of Architecture.*

Our readers may remember our endeavours to call public attention to this important object. We are happy to find that it has not been without effect, for several meetings have been recently held, to which all the leading architects in the metropolis have been convened; many have attended, and others given their opinions in writing, all agreeing as to the necessity of it. We have considered it also pretty fully in our Review of the New Street, and in furtherance state, that some time ago, as may be seen in our past Numbers, the architectural students of the Royal Academy petitioned the President and Council to establish a School of Architecture. Their reply may be found in our second volume, page 540; and the liberal attention towards establishing a School of Architecture which they have given, is the opening of the Library one additional evening in the few weeks it is open, to the architectural students.

At the last two of these meetings the following Resolutions were proposed, and after much discussion, unanimously adopted, and subsequently confirmed. Their next step, we presume, will be to prepare the Petition. Their success is of the greatest importance to the country.

1st. It was unanimously resolved,

That from a combination of various circumstances in which the present practice of the profession of architect is involved, the state of that art of late has much declined in this country, and labours under disadvantages, alike degrading to the character of its professors, and injurious to the real interests of the public, notwithstanding the general talent exhibited by its members, and the opportunities which daily occur for a display of the abilities possessed by them.

2nd. That the chief causes assignable for such a state of the art at the present period, when its sister arts, Painting and Sculpture, meet with liberal and enlightened patronage, are: first, the admission to public patronage, without which the architect has no chance of fame or emolument, of persons who assume his name and rank, without the previous education and talent requisite, the public not sufficiently distinguishing between the architect and the builder, whose qualifications and pursuits are perfectly distinct; the former being the artist, the latter the artisan; and builders themselves too often usurping and arrogating the duties and science of an architect, an union incompatible and absurd, inasmuch as that the practice of the builder is left without controul, and fewer opportunities afforded to the architect of displaying his scientific skill and professional ability. Second, the want of an establishment for the general regulation of the profession, and the instruction of its students, and for a public display of the various talents of its members, by an exhibition of designs, models, and other subjects connected with the art.

3rd. That no institution exists in the metropolis for the protection and encouragement of architecture, other than the Royal Academy, which is so constituted and circumscribed in its extent, as to render it incompatible with its other views, to devote that attention to architecture in particular, which is absolutely necessary for the purposes and objects which this Meeting has in view.

4th. That this meeting, far from imputing to the members of the Royal Academy a desire to lower in the public esteem an art, without the aid of which the other two would be of no effect, cannot nevertheless view without concern the limited number of architects in

that Institution; and that the means of education in that branch of art, are inadequate to the wants of the student.

5th. That with such feelings, and, at the same time, the highest respect for the Members of the Royal Academy, as a body, as well as in their private relations in life, this meeting is of opinion, that a strong necessity exists for an establishment, whose *sole* object shall be the superintendence and regulation of the art in question, not with a view of endeavouring to diminish the importance of the Royal Academy, nor of establishing a rival Institution, but with a view of discharging a duty which it feels it owes to the profession and the public at large.

6th. That an Institution of such a nature as that contemplated by the present meeting, it is not only expedient, but absolutely necessary to form, thereby such a collection of casts and models from the remains of Grecian, Roman and English architecture, as will enable the student to refer constantly to standards of excellence; and that even in advanced practice, such would be useful for the reference of the established professor. Further, that Lectures, not only on Design, but on the Mathematics, and such branches of natural philosophy and practical science, as are connected with architecture, are essential to the student.

7th. That it is highly desirable that the student should have the opportunity of frequent reference to a well-formed library of books on the arts; and that it would be also highly profitable to him to be able to recur to models of curious and extraordinary instances of construction.

8th. That this meeting will forthwith exert itself collectively, and individually, in the furtherance of the objects above-mentioned.

9th. That the leading architects of the metropolis be invited to aid, and co-operate in the objects of these Resolutions, and to affix their signatures to the same, in testimony of their approbation.

10th. That Mr. James Elmes be requested to act for the present, as Honorary Secretary.

11th. That this meeting do adjourn to Saturday, June 12, next, at Two precisely. This meeting also took place, and is farther adjourned till the draught of memorial be prepared.

All communications to be addressed, post paid, to the Secretary, 29, Charlotte Street, Portland Place.

JAMES ELMES, *Hon. Sec.*

Mr. J. N. BREWER is preparing an historical and descriptive account of the most interesting Objects of Topography throughout the whole of Ireland, to accompany "the Beauties of England and Wales." This Work will consist of two large volumes octavo, to be published in monthly numbers, illustrated with Engravings from original Drawings. In the prosecution of this undertaking, which has long been a desideratum in Topographical Literature, every principal place in Ireland will be personally inspected by the author, and a correspondence is established with many of the most distinguished characters in that country. It may be reasonably expected that much curious novelty of intelligence will be disclosed in the Historical and Descriptive account of Cities and Towns, Monastic, and other Antiquities, so little known even to readers with whom less interesting parts of the British Empire are familiar objects of topographical discussion.

A new number of NEELE's Westminster Abbey has been published since our last.



The Marquis of ELY has lately discovered a valuable treasure in a fine ancient stained glass window, which was discovered in a lumber room, at his family mansion.

Miss HARRIOT GOULDSMITH has just published *Four Views of Claremont*, taken on the spot last October, and etched by herself, from pictures recently exhibited at the Society of Painters, Spring Gardens. They consist of the Park, Claremont House, the Concert Cottage of Her late Royal Highness the Princess Charlotte, and the Island. Their merits will be discussed in our next.

The following account of *Cartoons*, by Raffaello, may be interesting to our readers, and probably induce the noble Directors of the British Institution, to endeavour to obtain the loan of them for future exhibitions. Two at Boughton, near Kettering, the seat of the late Duke of Montague.—One a *Holy Family*, and the other the *Vision of Ezekiel*. A *Holy Family* at Badminton, near Bath, a seat of the Duke of Beaufort; and that mentioned by Mr. Haydon, in our present Number, of the *Massacre of the Innocents*, belonging to Prince Hoare, Esq., at his residence in the Adelphi.

**ARCHITECTURAL IMPROVEMENTS.**—The following account of laying the first stone of the first County Penitentiary on the new system, as developed in the “*HINTS FOR CONSTRUCTING PRISONS, &c.*” recently published by the Editor of this Work, is taken from the *Bedford Gazette* of the 24th April last.

“On Wednesday, the 21st inst. the first stone of the New Penitentiary for the County of Bedford, was laid at Bedford by the Marquess of Tavistock, attended by the Bench of Justices, who were then assembled at Quarter Sessions.”

“The stone was suspended over its situation; the mortar was prepared by the master builder, and the trowel and

plan, which had been previously explained to his Lordship and the rest of the Bench, were handed to him by the Architect, who descended with his Lordship into the trench."

"The stone was then lowered to its bed by the workmen, the mortar spread by his Lordship, and settled in its place. The ceremony was then finished by the Marquis depositing a series of the new coinage in a leaden case, consisting of a sovereign, a crown-piece, a half-crown, a shilling, a six-pence, a penny-piece, and a halfpenny of the most recent coinage, and an engraved plate\* of milled lead in a cavity of the stone, which were secured by an iron plate soldered down, and a large mass of masonry immediately built over and around the stone. His Lordship then gave the stone three knocks with a

"\* The following is a copy of the Inscription:—

The first stone of this  
PENITENTIARY,  
Designed on the principles of the illustrious  
JOHN HOWARD,  
Was laid in the County where he  
commenced his philanthropic career;  
By the Most Honourable  
FRANCIS  
Marquess of TAVISTOCK, M. P.  
for the County of Bedford,  
&c. &c. &c.  
Attended by the Bench of Justices, on  
Wednesday the 21st April, 1819,  
In the 59th year of the Reign of King GEORGE III.  
And the 7th of the Regency of  
H. R. H. GEORGE, PRINCE OF WALES, &c. &c. &c.  
The Right Hon. the Earl of GRANTHAM, &c. &c.  
Lord Lieutenant of the County.  
WILLIAM WILLSHERE, Esq. Chairman of the Sessions.  
THEOD PEARSE, Esq. Clerk of the Peace.  
JAMES ELMES, Architect.  
THOMAS ELGER, Builder.

mallet, and exclaimed, "May God bless the work!" which was answered by three cheers from the workmen and spectators."

"The Bench then adjourned again to the Shire-hall, and the day was finished by a splendid dinner at the Swan Inn, and liberal gratuities to the workmen and labourers. The day was most beautiful, and the assemblage numerous. Among the Justices were—the Chairman of the Sessions, Lord Tavistock, the Rev. Drs. Hunt (late Chaplain to the Elgin Embassy) and Moore; the Rev. Messrs. Cardale, Hooper, and Nethersole, F. Pym (late Member for the County), and W. H. Whitbread (present Member for the Town), Esqrs.; the Clerk of the Peace; John Cook, Esq. Mayor of Bedford, &c. &c."

### ORIGINAL POETRY.

#### ART. XXIII. ODE TO THE NIGHTINGALE.

##### I.

My heart aches, and a drowsy numbness pains  
 My sense, as though of hemlock I had drunk,  
 Or emptied some dull opiate to the drains  
 One minute past, and lethe-wards had sunk:  
 'Tis not through envy of thy happy lot,  
 But being too happy in thine happiness,  
 That thou, light-winged dryad of the trees,  
 In some melodious plot  
 Of beechen green and shadows numberless,  
 Singest of summer in full-throated ease.

##### II.

O for a draught of vintage! that has been  
 Cool'd a long age in the deep-delved earth,  
 Tasting of Flora and the country green,  
 Dance, and provencal song, and sun burnt mirth!

O for a beaker full of the warm south,  
 Full of the true and blushful Hippocrene,  
 With beaded bubbles winking at the brim,  
 And purple stained mouth,  
 That I might drink and leave the world unseen,  
 And with thee fade into the forest dim.

## III.

Fade far away, dissolve, and quite forget  
 What thou, among the leaves, hast never known,  
 The weariness, the fever, and the fret,  
 Here, where men sit and hear each other groan :  
 Where palsy shakes a few sad last grey hairs ;  
 Where youth grows pale and spectre thin, and dies ;  
 Where but to think is to be full of sorrow  
 And leaden-eyed despairs ;  
 Where beauty cannot keep her lustrous eyes,  
 Or new love pine at them beyond to-morrow.

## IV.

Away ! away ! for I will fly to thee,  
 Not charioted by Bacchus and his pards,  
 But on the viewless wings of Poesy,  
 Though the dull brain perplexes and retards :—  
 Already with thee !—tender is the night,  
 And haply, the Queen-moon is on her throne,  
 Cluster'd around by all her starry fays ;  
 But here there is no light  
 Save what from heaven is with the breezes blown  
 Through verdurous glooms and winding mossy ways.

## V.

I cannot see what flowers are at my feet,  
 Nor what soft incense hangs upon the boughs,  
 But, in embalmed darkness, guess each sweet  
 Wherewith the seasonable mouth endows  
 The grass, the thicket, and the fruit tree wild ;  
 White hawthorn and the pastoral eglantine ;  
 Fast-fading violets cover'd up in leaves,  
 And Mid-May's eldest child,  
 The coming musk-rose, full of sweetest wine ;  
 The murmurous haunt of flies on summer eves.



## VI.

Darkling I listen, and for many a time,  
 I have been half in love with easeful death,  
 Call'd him soft names in many a mused rhyme,  
 To take into the air my quiet breath;  
 Now more than ever seems it rich to die,  
 To cease upon the midnight with no pain,  
 While thou art pouring thus thy soul abroad  
 In such an extacy!  
 Still would'st thou sing, and I have ears in vain  
 For thy high requiem, become a sod.

## VII.

Thou wast not born for death, immortal bird,  
 No hungry generations tread thee down;  
 The voice, I hear this passing night, was heard  
 In ancient days, by Emperor and Clown;  
 Perhaps the self-same song that found a path  
 Through the sad heart of Ruth, when, sick for home,  
 She stood in tears amid the alien corn;  
 The same that oftimes hath  
 Charm'd magic casements, opening on the foam  
 Of perilous seas, in fairy lands forlorn.

## VIII.

Forlorn! the very word is like a bell  
 To toll me back from thee to my sole self!  
 Adieu! the fancy cannot cheat so well  
 As she is fam'd to do, deceiving elf!  
 Adieu! adieu! thy plaintive anthem fades  
 Past the near meadows, over the still stream,  
 Up the hill-side, and now 'tis buried deep  
 In the next valley glades:  
 Was it a vision? Or a waking dream?  
 Fled is that music? Do I wake or sleep?

†

# ANNALS OF THE FINE ARTS.

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“ I am no prophet, nor the son of a prophet, but I will venture to predict, that if ever the ancient, great and beautiful taste in painting revives, it will be in England.”

RICHARDSON.

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ARTICLE I. *Vindication of Sir JOSHUA REYNOLDS from the Attempts made in Mr. Farington's Memoir to prove that he was wrong in his Quarrel with the Royal Academy ; addressed principally to the Nobility, and to those among them, still living, who were Sir Joshua's Friends.*

*Lady Macbeth.* Out, damned spot ! out, I say !—What, will these hands ne'er be clean ?

Oh, oh, oh.

*Doctor.* What a sigh is there ! the breast is sorely charged.

*Lady Macbeth.* I tell you again *Banquo's* buried, he cannot come out of his grave. Come, come, come, *what is done cannot be undone !* SHAKSPEARE.

THE Memoir in which this attempt is made, is a singular little tract ; interesting of course, because it professes to give some account of our great Portrait Painter, and curious, as it fully proves that though men may tamper with conscience for thirty years, its sting will be felt at last ; and

urge them to make some sort of explanation or apology as they approach the grave for what they have done, when, in imagination, the grave was far from them.

Young men are occupied in constant anticipation of the future ; the future to old men is dark and uncertain ; and during the sleepless nights and musing hours which attend upon that time of life, old men feel no pleasure but in reflecting on the past ; and if they have any thing on which they are not quite clear in the eye of the world, they are very anxious, while they have yet time, to explain it. It has long been evident, that in every public body of men there are generally found some of petty talents, whose obscurity and want of employment leave them leisure for intrigue ; without genius to rouse jealousy, or apparent influence to create fear, such people are suffered to guide the judgment and direct the decision of their professional brethren in matters where they have not time, from occupation, to acquire the essential knowledge : equal proportions of cunning, and ability, are the necessary requisites ; and if such men contrive, with outward modesty, to make others believe they are thus acting for the sake of the Institution, and are sacrificing their own interest for the benefit of all, they have little difficulty in gaining the importance they seek.

The great object of characters like these is not the outward and visible sign of dominion, but the inward and invisible power ; is not to be an apparent

ruler, but an obscure check on all those who do rule ; and thus they gratify their ambition without risking their influence, because they do not excite the envy of any, from appearing to serve the cause of every one ; they do nothing palpably tangible ; they find out the bearing of all men, and then excite each man according to his temperament, by hints to propose what they themselves have afterwards only the humble appearance of seconding ; they make their friends believe, that they manage them, when in truth they are managing their friends. Others again never talk but in a whisper, never appear in public, but they publicly retire with affected privacy to an unoccupied corner, and with all the appearance of political intrigue, hold forth on the most trivial subjects. If they observe only that the weather is hot, they do it with every symptom of abstracted reflection, to induce the supposition that in their mind

“ Deliberation sits, and public care,

“ The weight of mightiest monarchies.”

In the progressive advance of every Institution, such men will, in spite of all precaution, creep in ; and it is easy to see that the greatest genius, if delight in his art leave him little leisure for debate, will soon be overmatched ; such indeed Reynolds latterly found himself ; his rank, his influence, his genius, and his high character, availed him little with those who hated him for the very qualities which ought to have roused their respect ; and there were plenty ready enough to listen to



any one who was sufficiently sly to manage their bad passions, by holding out the delicious bait of mortifying one whose virtues they all feared, and whose power of conferring obligations, in addition to those he had already conferred, they felt as an intolerable burden, and an insufferable pressure on their goaded self-love. To hate a man because every body speaks well of him, is a sentiment that has disturbed other breasts, besides the rabble Athenians.

Our readers must surely be excused if they esteem Mr. Farington's tract as one of a suspicious nature; surely there is nothing gloomily morbid in asserting, that if the Academicians were right in their quarrel with Reynolds, it is strange that their explanation was delayed till thirty years after the transaction happened! and seven-and-twenty years after Reynolds's death! Surely there is no unjust irritability in stating, that a calm setting forth of the truth when Reynolds was living, if the Academicians were right, would have done more to prove them so in the conviction of all, than any explanation now. And lastly, no man deserves to be accused of any plot to blow up the Academicians, if he advise their friends to regard every word in these Memoirs with due caution and care. The moment we saw a Memoir of Sir Joshua Reynolds announced by an Academician, it was a natural thing to think what could an Academician have to say of Sir Joshua Reynolds after Northcote's copious Memoir, and Opie's, and

Woolcott's, besides Malone's accounts of him. But reflection by degrees shewed us the probability that the object of these Memoirs might be an explanation of Sir Joshua's resignation of the Presidency of the Royal Academy; and when we remembered that the author was *thorough bred*, we convinced ourselves, before seeing the book, that the "*life*" and "*character*" of Reynolds were delicate pieces of ingenuity to make the explanation pass, as apothecaries gild a pill to conceal the nauseous look of it, or old nurses honey medicine before they make little children take it.

Full of these suggestions we procured the Memoirs, and in the very first page we met with the following bit of simplicity.

"When Mr. Malone, the friend and executor of Sir Joshua Reynolds, undertook to publish his works, he considered it proper to gratify the public, by affording such information respecting this great artist as he was able to give. Mr. Malone had long known him, and had borne in memory many communications and remarks occasionally made by him. *He had the advantage of Sir Joshua's papers*, which, as executor, came under his inspection, *and he sought for such other information as he could obtain.* But the matter he thus collected was not by himself deemed sufficient to authorize him to go farther than the modest title of his Memoir, namely, 'Some Account of the Life and Writings of Sir Joshua Reynolds.' *Mr. Malone was a most amiable man, and remark-*

*able for his scrupulous integrity.* He knew that his information was limited, and he declined entering upon subjects which he was conscious he did not perfectly understand. With all his care, he was, however, in some instances, betrayed by incompetent authorities into mis-statements, of which an example occurs in his account of an act of the Royal Academy, which caused Sir Joshua, at one period, to resign the Presidency of that Body.’

“Buz! buz! then came each actor on his ass.”

SHAKSPEARE.

How Mr. Malone, who was remarkable for “*scrupulous integrity*,” who, as executor, investigated *Sir Joshua’s papers*, could be betrayed by incompetent authorities into mis-statements, is rather puzzling to comprehend. Malone was the most laborious of commentators, who before he would have ventured to have asserted any thing without competent authority, would have dug

———— “to the centre.”

And though the author may think Sir Joshua’s papers to be incompetent authorities, neither we, nor the nobility, nor the public, can agree with him.

He goes on to say, “In communicating the information proposed to be here given, it was thought that it might be done by notes only, with references to the pages of Mr. Malone’s account; but it has been judged best to give it as a connected narrative; although in that form it is possible some few

repetitions of Mr. Malone's account may chance to occur." We beg leave to ask, why all could not have been given in notes that relates to this transaction? Because, we suspect, it would then have had too much the appearance of an eagerness for explanation on a point where the Academy wish it to be believed they are "quite clear in their great office;" therefore the Memoirs were tacked on to the explanation, and a few additional anecdotes related by way of making it palatable to the nobility. The principle was to give Sir Joshua Reynolds all the credit for temper and talents, which he deserved, so that when the unfortunate quarrel which Sir Joshua had with the Academy came to be spoken of, what was said might have an air of charitable impartiality. We only beg our readers to go through this interesting affair, before they conclude that we are too severe.

The author says "the fact was as follows. By the laws of the Royal Academy it is ordained, that the several Professorships of Painting, Sculpture, Architecture, and Perspective, shall be filled *by Academicians*. Samuel Wale held the situation of Professor in Perspective from the establishment of the Academy, and died February 7, 1786." - - -

- - - - - "No Academician having presented himself a candidate for the vacant office, Mr. Edwards, an Associate of the Academy, offered to teach perspective to the students by an extended series of private lessons, suspending, or omitting altogether, the public lectures on that subject.



The offer of Mr. Edwards was accepted by the President and Council, and he proceeded very much to the satisfaction of the Academicians - - -

- - - - - " It happened at this time that Mr. Bonomi, a native of Rome, and an ingenious architect, had placed his name in the list of candidates for the degree of Associate, from which rank the Academicians are elected. The name of Mr. Gilpin, an artist of high celebrity, and universally respected, was also on the list. At the assembly of Academicians to fill the vacancy, there was but a thin meeting of the members ; the numbers on the ballot were equal, and the President gave his casting vote for Bonomi. Sir Joshua thought it necessary however to apologize for the vote he had given, by saying that he had done it " with a view to Mr. Bonomi's being elected an Academician, in order that he might be appointed Professor of Perspective. The members present were surprised at the inconsistency of the President ; and it was generally believed, that he had been induced to depart from his usual delicacy on such occasions, by his respect for the Earl of Aylesford, and some others, who were the avowed patrons of Bonomi."

Before we proceed any farther we must review what has been quoted.

In the first place it is a law of the Academy, that the Professorship of Perspective must be filled by an Academician. The Professor was dead, no Academician offered himself, Mr. Edwards, an Associate, did offer himself, and for want of a better,

they accepted him, that is, they accepted his services till one could be elected, *according to law*.

Mr. Bonomi, an architect of talents, and qualified of course to teach perspective, was anxious to get in, and become Professor ; Reynolds approved him, he and Gilpin were candidates for the Associateship, the previous step to the honours of Academician ; Gilpin was a man, the author says, of high celebrity, and yet the night that a man of high celebrity was to be elected, was a night of thin attendance ! The Academicians should have hesitated a little in accusing Sir Joshua of a *supposed* neglect, when they were guilty of a *real* neglect themselves, in not attending on a night when a man of high ability was to be ballotted for. Yet in this thin meeting the numbers were equal. A meeting being thin, is of very little consequence, whatever number is constituted by law as a number qualified to act, must always be considered as the sense of the Academy, or of any other Institution. The numbers for Bonomi and Gilpin were equal, and Sir Joshua, acting according to the best of his judgment, gave the casting vote for Bonomi, with the explanation as above. What right had the members (minority he should say,) to be surprised at this conduct ? Where was the inconsistency, where the indelicacy ? Has not every President in such a case the right of giving the casting vote ? Did the members of the House of Commons accuse Mr. Abbot, their speaker, of inconsistency, or indelicacy, when he gave the casting vote, to the

best of his judgment, against Lord Melville or the Duke of York? And what right had the Academy or Mr. Farrington to infer that Sir Joshua gave his vote not from the sincere desire for the benefit of the Academy, but from the influence of the Earl of Aylesford, and not from a conscientious conviction that he was acting for the benefit of the Institution, but that he might vainly exhibit his power to his noble friends? Why should Reynolds, who, according to Mr. Farrington's own statements, was the most docile, placable, even-tempered moral man, the most invulnerable man that Johnson knew; why should he, all of a sudden, lose his habit of acting consistently with his principles of moral duty? "Oh! but," says Mr. Farrington, "the Professorship of Perspective was looked upon more as a matter of shew than of use to the students." At any rate, Reynolds thought differently from Farrington, and though this may put the matter at issue in the opinion of the Academicians, on the other hand it may be rather conclusive, if we are not venturing beyond our depth in so saying, with those who think Reynolds has rather stronger claims.

Reynolds was always anxious to have the Professors chairs filled as soon as they were vacant, and filled too, by men of talent, "a neglect to provide qualified persons," he says in his last Discourse, "is a neglect of qualifications."

"A vacancy of an Academic seat occurring shortly after, Sir Joshua exerted his influence to obtain it

for Mr. Bonomi ; but Mr. Fuseli's name being then on the list of Associates, a large majority of the members were decidedly of opinion, that his professional ability in the highest line of the art, and highly cultivated talents, entitled him to their votes."

" It has been stated above," says he, " that the Academicians are elected from the body of Associates, whose claims,—being members of the Institution,—are *supposed* to be well known by their work ; therefore on days of election, no new specimens of their talents are required or allowed to be produced ; and as this rule applies to the whole of the Associates, any single one of the number, availing himself of such an expedient to influence the electors, would be thought peculiarly indecorous."

" On the 10th of February, 1790, however, when the Academicians assembled for the purpose of electing a new member, they were surprised to see a number of drawings, the works of Mr. Bonomi, prepared for their inspection. How they came there was not explained ; but as the offensive novelty could not be permitted, they were immediately removed by vote, and the members proceeded to the ballot, which terminated in favour of Mr. Fuseli, who was elected by a great majority. The election having terminated, the President quitted the chair with evident signs of dissatisfaction."

" How the drawings came there," the author says, " was not explained ; and they were removed



by vote ;” *without explanation, This is justice ! Oh second Daniels !* And yet, when Sir Joshua in disgust resigned the chair, and the people who forced him to it were trembling at the consequences on their own heads, these people resolved “ at the next meeting—(page 105), “ *That upon enquiry, it is the opinion of this meeting, that the President acted in conformity with the intention of the Council in directing Mr. Bonomi to send a drawing or drawings, to the general meeting, to evince his being qualified for the office of Professor of Perspective ; but the general meeting not having been informed of this new regulation of the Council, nor having consented to it, as the laws of the Academy direct, the generality of the assembly judged their introduction irregular, and consequently voted for their being withdrawn ;*” that is, they ordered them to be withdrawn, according to their own statement, without ascertaining that they had been placed there by a new regulation of the Council, though no minutes were taken, and thus prevented, by their violent and improper conduct, any information from the Council of the regulation that had been the cause. Then what right had they, being ignorant of the regulation of the Council, to vote for their being withdrawn with hasty impropriety? and these are the men to find fault with Sir Joshua Reynolds ; and these are the reasons the party gives for accusing Malone of partiality, who decides in favour of his friend ; and Reynolds of an unjust resentment when he relinquished his situation ; for complaining

of the nobility because they took the part of Reynolds, and of the public because they believed, as has been shewn to be the truth, that they had committed a disgraceful outrage upon an illustrious individual.

We do not mean to say, but that Mr. Fuseli was entitled to be elected a member of the Academy as soon as possible, but we do mean to say, that keeping the Professorship of Perspective in irregular hands was a violation of law, and that the Academy ought to have listened to the advice to elect Bonomi, without any inference of mean motives upon him, that the Professorship might be regularly filled. We do not mean to say that Mr. Fuseli did not deserve to be elected before Mr. Bonomi, as an artist ; but as it was the President's desire, that Mr. Bonomi should be elected for the above reasons, it was the duty of the Academy to have acceded to the President, as his wish was founded on a positive law ; and Mr. Fuseli and his friends should have yielded to the President, because less injury would have been done to the interests of the Academy by his temporary submission, than good could accrue by his election, and because it was not an Academician for the general purposes of the Academy that was wanted, but a Professor of Perspective to fill a particular department, and because to have kept the Academy with a deficiency in one of its important professorships was to diminish, as Reynolds well knew, its public importance.

Was nothing due to Reynolds in his old age, after having done what *he* had done, for the character of British art, and British artists? After having obtained them admission into elegant society by his own influence? As long as English art exists, and there are artists in existence, they will feel the effect of Reynolds's connection with nobility and literature.

We shall now proceed to give further extracts, to shew the conclusion of this affair.

“ Although it had become known that Sir Joshua Reynolds had calculated upon the success of Bonomi, and that he was mortified by the disappointment, nothing transpired till the 22d of February, when that excellent man, who during twenty-one years had filled the chair of the Royal Academy, with honour to himself, and the highest approbation of the society, allowed an unjust resentment so far to get the better of his judgment, as to announce his determination to resign his office. The following letter was on that day received by the Secretary.

*Leicester-fields,  
February 23, 1790.*

“ SIR,

“ I beg you would inform the Council, which I understand meet this evening, with my fixed resolution of resigning the Presidency of the Royal Academy, and consequently my seat as an Academician. As I can no longer be of any use to the

Academy as President, it would be still less in my power in a subordinate situation. I therefore now take my leave of the Academy, with my sincere good wishes for its prosperity, and with all due respect to its members.

I am, Sir,

Your most humble and most obedient Servant,

JOSHUA REYNOLDS."

"P. S. Sir William Chambers has two letters of mine, either of which, or both, he is at full liberty to communicate to the Council."

"At a meeting of the Council," continues Mr. Farrington, "which followed, this letter from the President was the chief subject of deliberation. Another letter was also produced from Sir William Chambers to Sir Joshua Reynolds, written in consequence of an interview which the former had obtained of his Majesty, expressly, as it appeared, to inform him of what had occurred. Among other flattering marks of the Sovereign's favour, the letter expressed that his Majesty would be happy in Sir Joshua's continuing in the President's chair.

"Sir Joshua's letter to Sir William Chambers, in reply, stated in effect, 'that he inferred his conduct must have been satisfactory to his Majesty, from the very gratifying way in which his



royal pleasure had been declared ; and if any inducement could have made him depart from his original resolution, the will of his Sovereign would prevail ; but that flattered by his Majesty's approval to the last, there could be nothing dishonourable in his resignation ; and that in addition to this determination, as he could not consistently hold the subordinate distinction of Royal Academician, after he had so long possessed the chair, he begged also to relinquish that honour."

" March 3d. A general assembly of Academicians was called, to confer on the event which had happened. The regret expressed by the members was general and sincere, and a vote immediately and unanimously passed, that ' the thanks of the Academy be given to Sir Joshua Reynolds, for the able and attentive manner in which he had so many years discharged his duty as President of that Society.' But as any endeavours on the part of the general body to soothe their late President appeared equally useless and improper, more especially as he had resisted the wish of the Sovereign, so graciously expressed, it was determined that a meeting should be shortly called to fill the vacancy which had thus unhappily occurred."

The proposed meeting then took place, and the conciliatory resolution before quoted being adopted, " this resolution" was succeeded by another, namely, that Sir Joshua Reynolds's declared objection to his resuming the chair being done away, a committee be appointed to wait on Sir Joshua

Reynolds, requesting him, that, in obedience to the gracious desires of his Majesty, and in compliance with the wishes of the Academy, he would withdraw his letter of resignation."

"It was then determined that these resolutions should be communicated to Sir Joshua Reynolds ; and eight members were deputed to attend upon him."

"The above delegates accordingly waited upon Sir Joshua, who received them with evident marks of satisfaction : they read to him the resolutions of the Academy, and stated to him their own, and the general wish of the members, that he would re-consider his determination, and consent to resume his situation as President of an Institution, of which his talents had been so long an essential support. Sir Joshua, in reply, expressed his gratitude for this honourable proceeding towards him, and said, he should with great pleasure accede to their wishes. He then invited the Committee to dine with him that day, in order to convince them that he returned with sentiments of the most cordial amity."

"To the adjourned meeting of the general assembly, the delegates reported the success of their mission, and announced the agreeable intelligence, that their President would appear in his place the same evening."

"Sir Joshua Reynolds attended the meeting, and signified his having withdrawn his letter of resignation : but that he did not think he was au-

thorized to resume the chair until he had obtained his Majesty's leave."

His Majesty's leave was obtained ; and after Sir Joshua's acceptance of the Presidency again, he again resigned it, on account, as he said, of his ill health, but in fact, because he found himself, as he confessed in private, restrained by a low politic cabal ; and he affirmed there was a party gaining ground that would be the ruin of the Academy.

We have now gone through the explanation of the Academy respecting this quarrel with Reynolds, and shewn fully on what grounds the author accuses him of unjust resentment, and his friend of injustice ; and we are quite sure that the warmest friends of the Academy will acknowledge that Reynolds acted with becoming spirit, and not unjust resentment, in resigning the chair ; and that Malone spoke as became his friend in defending him ; that if there were any irregularity in the introduction of the drawings, the Council, and not Reynolds, was in error. Was every public body to come forward, and explain the grounds on which an individual of genius has quarrelled with it ninety-nine times out of every hundred it would expose the heartlessness of its nature ; but the members are too wary ever so to commit themselves, and take care to shelter their cruelty and want of principle in the affected dignity of silence, which at least leaves opinion in doubt.

Many of the nobility had a sort of confused notion, before this Memoir came out, that Reynolds

might be in the wrong in this dispute, though none of them could explain why, or tell how ; they hoped that what the Academy asserted might be truth, for the sake of the character of the Academy ; they hoped that it was impossible the Academy could behave with ingratitude to such a President ; and they acknowledged that a great man might in the decline of his life, from long habit of indulgence, trespass, without meaning wrong, upon any existing law. But what will the nobility and the public say now, when they see clearly proved to them, not only that he was not wrong in this quarrel, but that he was decidedly right ; not only that he was not trespassing upon an existing law to gratify unjust partiality for any individual, or the corrupt influence of any nobleman, but that he was making head against a party in the Academy to put an existing law in force, and that it was this party which was violating this existing law, by endeavouring to keep in Mr. Edwards as the teacher of perspective, who was a miserable artist, whom the salary saved from want, and who was but an Associate, when the law positively says there shall be a Professor of Perspective, and that he shall be an *Academician* : and Mr. Edwards was only permitted to teach perspective till the Professorship should be regularly filled.

Many Academicians had complained that they were not sufficiently aware of Mr. Bonomi's abilities. Sir Joshua Reynolds, in order to remove the cause of this complaint, and that the members



might see Bonomi was an adequate man to fill the professorship, for which purpose he wished him to be elected, had drawings brought in with the consent of the Council; and this act, which on the part of Reynolds and the Council was a most honourable proceeding, and which would have convinced any men of Reynolds's uprightness, but those who were haunted with the apprehension that they were considered but as his tools, caused the Academicians to take fire and vote the drawings out of the room with offensive violence, as if happy to catch Reynolds, as they thought, violating a law; but they were the victims of their own folly—for in their cooler moments they found the act had been sanctioned by the Council, and they were obliged to rescind their vote, and thus pass a censure on themselves.

It was not simply opposition to the wishes of Sir Joshua that offended him, but the *manner* of opposing him; he felt his dignity and sensibility exceedingly touched at the fierce and harsh way in which the members sat at the table, with an air as if resolved to mortify him, and he complained of it.

There are a thousand things in opposing a man, or in granting him favours that are totally inexplicable; a favour is certainly a favour, but it depends on the way in which it is bestowed, or it becomes an insufferable insult; and though a favour is bestowed in such a way as justly to provoke a man, yet, if the person who bestows it, be a man

of the world, he has always the power to complain with apparent plausibility if nothing palpable has passed, by accusing the other of irritability, or of taking things in his head which were never meant. Opposition is also opposition, but it is either, from the manner of opposing, a gentlemanly difference of opinion, or an outrage not to be borne.

No man of common spirit but must applaud Reynolds's resignation of the chair after reading the extracts; was it not highly proper that the Professorship should be filled, as perspective is so necessary to the students? And was there any thing inconsistent with the dignity of the Academy in Reynolds's desire to get a Professor fit? But then it is replied, Mr. Fuseli was a man of the highest style of the Art. Surely the Academy were very tenacious then to elect men of the highest style of the Art, and their enthusiasm for it must have been very strong to induce them to quarrel with such a man as Reynolds in defence of it. The author accuses Malone of injustice in saying Reynolds was *driven* from the Academy, and that this opinion went to accuse the whole body of Academicians of being guilty of an outrage upon an unoffending and illustrious individual. And was there any thing so very improbable, unlikely, or inconsistent, in supposing even that a body of men would be guilty of an outrage? when it is known that bodies of men are continually guilty of outrages, because, as a body, individuals are not responsible, and no person suffers, when all are accused. Besides, "there is a kind of

generosity," concludes this author, "which inclines us to presume, in all disputes between individuals and public bodies, that the cause of justice is always with the latter. Of course to blame the Academy was therefore the favourite topic of the day, and especially among those who moved in the higher circles of society." Yes, the favourite topic of *that* day, of *this* day, and of *every* day, while the higher circles have the love of delicacy and justice in them; and though there is a kind of generosity which induces men to think individuals right in their quarrel with public bodies, there is also an inherent instinct in public bodies, which impels them always to believe they can never be in the wrong.

The disputes which have taken place in the Academy have been principally with men of genius; namely, Reynolds, Barry, Opie, Wilkie, and Haydon. It is somewhat singular if all these men were in the wrong! Reynolds asserted that there was a party in the Academy, who had objects incompatible with the advance of the Art. He was driven from the chair, and accused of unjust resentment: Barry said the same thing, though not with the same temper, and he was expelled: Opie had the same conviction, and, had not the party been then on the wane, would have fallen a victim to his independance: Wilkie suffered in 1810, without giving any cause in the world; and Haydon, in 1809, would have been ruined by them had not his picture been a previous commission,

which saved him from the consequences of the unjust behaviour of the Council of that year.

For the ill usage of Wilkie, no reason could be given; the Academy therefore affirmed it proceeded from a mistaken tenderness to Wilkie's reputation, and that if any ill accrued, all men were liable to err.

Will the nobility believe that all the above quoted artists, three of whom are considered as the pillars of English Art, and the remaining two, when they are dead, will be estimated in a similar way, must have lost the perspicuity of their understandings, and the vigour of their minds *only* when they differed with the Royal Academy? Or will it not be nearer the truth if they are convinced that the understandings of these artists still kept their strength in these disputes, but that the Academicians shrunk from the investigating power of them, and felt that the only way of saving themselves was to embroil these men by ill treatment, and then complain if they resisted? Surely in our conviction this appears to be an impartial statement of the question, and not unlikely to be a true one.

Had not the vaulting ambition of the party "o'erleaped itself and fell on t'other," the members might have gone on, year after year, harassing, oppressing, and keeping down, every man of genius, and always putting forth the acknowledged irritability of such men as an excuse; but luckily for the Art, and unluckily for themselves, they



began upon Reynolds, a man of such proverbial excellence of temper, that the indignation of the nobility and the public was roused at once, and from that moment to the publication of the *Catalogue Raisonné*, which proceeds from the same spirit, namely, the hatred of excellence, living or dead, every act of the Academy has been regarded with suspicion and doubt—it is no longer suffered to interfere in public matters of Art, it lost the confidence long ago of the country, the government, and the King, and though the members may flatter themselves that their yearly receipts are some compensation for their irreparable disgraces, and proofs of their public estimation, they are mistaken; as long as sweet women crowd to a large room, young men will crowd to look at them, and the receipts be always the same, whether their walls be graced with pictures that honour or dishonour the nation.

We hope it is not by this time too presuming to say, in concluding, that the innocence of Reynolds will be established henceforth in the minds of all classes; and sorry are we to add, that it must be for ever evident to every body that no modesty, principle, temper, or rank, can preserve a man blest with genius from the hatred of those who feel the want of it.

If Reynolds, mild, kind, affectionate, and able; modest and authoritative Reynolds, who had so many claims to the gratitude and affection of the Academy, who was never known to be off his

guard, or habitual self control, if *he* could not remain in self command, who can ever hope to have so many claims independant of his art? and who can ever hope, if he belong to the Academy, to enjoy his just fame unalloyed by the base passions of its members?

Of what use was the Academy to Reynolds? None! but the Academy could not have existed without him. He carried his connexions, his genius, his literature, into the scale, with such a preponderance, that even now, when his weight is out of it, it still vibrates from the effect of the impulsion his influence gave it. The common return for such benefits was allegiance and respect. If long habits of rule had ever induced him to trespass on propriety, *which they never did*, mild remonstrance, and not base intrigue, was the way to have shewn him his error. But when his object in the election of Bonomi was palpably for the benefit of the Academy, and to fulfil the existing laws, complete acquiescence, not irritable opposition, was the duty of the whole body of Academicians. When Reynolds had resigned, *then* they could wait upon him, make deputations, and beg his return: but why did they not make deputations and wait upon him before the election, if they felt he was persisting in what they conceived would be injurious to the Academy and his own character? No! their object was not PEACE, but POWER; they were ambitious of shewing Reynolds that they were independant of his control, and they sparkled as they

looked in each others faces, and shook each others hands before the election, at the luscious gratification they would have in seeing the most illustrious artist in Europe quit the chair with signs of mortification and disappointment, because *they* had successfully opposed him, *they* who stood his acknowledged inferiors in the eyes of the world.

“There is no hatred,” capitally said the Edinburgh Reviewers, “like that hatred which a weak man bears a man of genius.” In the midst of every Academical meeting, Envy,

“with her dull eyes,” SPENSER.

invisibly holds her court, attended by her imps, Malignity, Cunning, and Hatred, who are ever ready to whisper the wishes of their patrons in the foul ear of their sallow mistress, and help her to wield her two-edged and poisonous sword with levelling malice close over the heads of all, so that if any by nature taller than the rest shews his superiority by standing erectly, he is soon obliged to dip to the level of his inferiors, or risk being decapitated by the whiff of her merciless engine.

The conduct of the members of this party towards Reynolds fixed a stigma on the Academy that stained it then, that stains it now, and will stain it for ever; but they say it was from their love for the highest style of Art—*their love!* Was it this spotless love that expelled Barry, and re-

fused him his articles of accusation; that kept Tresham from the Council in violation of law, and into which he was entitled to be elected, and was at last elected, but not till the interference of the King? that refused money for the purchase of pictures, and the establishment of a school of colour? that kept the Academy, as a body, during the eight years that the Elgin marbles were in this country, rotting in a dull and torpid stupor, when on their remaining or not remaining in England, hung the taste of the country?

Oh ye lovers of the high style of Art, who in your spotless purity and angel innocence, obliged the amiable Reynolds to resign, for an imaginary violation of law, when ye yourselves were guilty of real ones! why, what an ungrateful country is your's! no meetings have taken place, to pour in addresses of public gratitude! no brazen statues have yet been erected to eternize your immortal resolutions!

And—O! Somniator, dreaming you must have been indeed, when you suffered the spectre to vanish, without paying the debt that was due to these men! What greater tortures could you have inflicted on human beings, than to have changed them into some of their own pictures, and “made them writhe their jaws with hatefullest disrelish,” as they tasted the colour of their own skies!

There are some men who, conscious they can never reach the unheard-of voice of posterity



by their own deserts, are gifted with a power of fixing themselves on the timbers of a noble vessel which is destined to float down the river of Time.

Such men were these; posterity would have never heard of their names, but from their connection with Reynolds; and posterity will now speak of them, not from the noble actions of conscious greatness, but from the low tricks of smarting inferiority. And is there a man of common understanding who will suffer them thus to come forward with an attempt to skreen their greater injustice to Reynolds by their artful praise of him at this time of day? Their praise of Reynolds is like the charity of guilt, a sort of compromise with an aching remembrance.

When will the sovereigns of Europe find out, that in suffering academies to go farther than schools, they only put strength into the hands of the weakest men, who are sure to exert the basest passions to embarrass the progress of genius?

A.

ART. II. *On the Discourses of Sir JOSHUA REYNOLDS.* No. III. *By W. HAZLITT, Esq.*

“ For I would by no means be thought to comprehend those writers of surprising genius, the authors of immense romances or the modern novel and Atalantis writers, who, without any assistance from nature or history, record persons who never were, or will be, and facts which never did, nor possibly can happen : whose heroes are of their own creation, and their brains the chaos whence all their materials are collected. Not that such writers deserve no honour ; so far from it, that perhaps they merit the highest. One may apply to them what Balzac says of Aristotle, that they are *a second nature* ; for they have no communication with the first, by which authors of an inferior class, who cannot stand alone, are obliged to support themselves as with crutches.”

FIELDING'S *Joseph Andrews*, vol. ii.

WHAT is here said of certain writers of romance would apply equally to a great number of painters of history. Those persons, not without the sanction of high authority, have come to the conclusion that they had only to quit the vulgar path of truth and reality, in order that they “ might ascend the brightest heaven of invention ; ”—and that to get rid of nature was all that was necessary to the loftiest flights of art ; as the soul disentangled from the load of matter, soars to its native skies. But this is by no means the truth. All art is built upon nature ; and the tree of knowledge lifts its branches to the clouds, only as it has struck its roots deep into the earth. He is the greatest artist, not who leaves the materials of nature behind him, but who

carries them with him into the world of invention ; and the larger and more entire the masses in which he is able to apply them to his purpose, the stronger and more durable will his productions be. Sir Joshua Reynolds admits, that the knowledge of the individual forms, and various combinations of nature, is necessary to the student, but it is only in order that he may *avoid* them ; and steering clear of all representation of things as they actually exist, wander up and down in the empty void of his own imagination, having nothing better to cling to, than certain shadowy middle forms, made up of an abstraction of all others, and containing nothing in themselves. Stripping nature of substance and accident, he is to exhibit a decomposed, disembodied, vague, ideal nature in her stead, seen through the misty veil of metaphysics, and covered with the same fog and haze of confusion, while

“ Obscurity round him her curtain draws,

“ And Siren sloth a dull quietus sings.”

The concrete, and not the abstract, is the object of painting, and of all works of imagination. History painting is *imaginary* portrait painting. The portrait painter gives you an individual, such as he is in himself, and vouches for the truth of the likeness as a matter of fact : the historical painter gives you the individual, such as he is likely to be,—that is, approaches as near to the reality as his imagination will enable him to do, leaving out

such particulars as are inconsistent with the preconceived idea, as are merely trifling and accidental, and retaining all such as are striking, probable, and consistent. Because the historical painter has not the same immediate data to go upon, but must connect individual nature with an imaginary subject, is that any reason why he should discard individual nature altogether, and thus leave nothing for his imagination, or the imagination of the spectator to work upon? Portrait and history differ, as a narration of facts or a probable fiction differ; but abstraction is the essence of neither. That is not the finest historical head which has least the look of nature, but which has most the look of nature, if it has the look of history also. But it has the look of history, i. e. of striking and probable nature, as it has a marked and decided character, and not a character of indifference; and as the features and expression are consistent with themselves, not as they are common to others. The ideal is that which answers to the idea of something, and not to the idea of any thing, or of nothing. Any countenance strikes most upon the imagination, either in a picture or in reality, which has the most distinctness from others, and most identity with itself. The keeping in the character, not the want of character, is the essence of history. Without some such limitation as we have here given, on the general statement of Sir Joshua, we see no resting place where the painter or the poet is to make his stand, so as



not to be pushed to the utmost verge of naked common-place inanity; nor do we understand how there should be any such thing as poetry or painting tolerated. A *tabula rasa*, a verbal definition, the bare name, must be better than the most striking description or representation: the argument of a poem better than the poem itself, or the catalogue of a picture than the original work. Where shall we stop in the easy down-hill pass of effeminate, unmeaning insipidity? There is one circumstance, to be sure, to recommend the system here objected to, which is, that he who proposes this ideal perfection to himself, can hardly fail to succeed in it. An artist who paints on the infallible principle of not imitating nature, in representing the meeting of Telemachus and Calypso, will not find it difficult to confound all difference of sex or passion; and in portraying the form of Mentor, will leave out every distinctive mark of age or wisdom. In representing a Grecian marriage, he will refine on his favourite principle, till it will be possible to transpose the features of the bridegroom and the bride without the least violation of propriety; all the women will be like all the men, and all like one another, all equally young, blooming, smiling, elegant and insipid. On Sir Joshua's theory of the *beau ideal*, Mr. Westall's pictures are perhaps the best that ever were painted; and on any other theory, the worst; for they exhibit an absolute negation of all expression, character, and discrimination of form and colour.

We shall endeavour to explain our doctrine by some examples which appear to us either directly subversive of, or not very obviously included in, Sir Joshua Reynolds's theory of history painting, or of the principles of art in general. Is there any one who can possibly doubt that Hogarth's pictures are perfectly and essentially *historical*? or that they convey a story perfectly intelligible, with faces and expressions which every one must recognise? They have evidently a common or general character; but that general character is defined and modified by individual peculiarities, which certainly do not take away from the illusion or the effect any more than they would in nature. There is, in the *Polling for Votes*, a fat and a lean lawyer, yet both of them are lawyers, and lawyers busy at an election squabble. It is the same with the voters, who are of all descriptions, the lame, the blind, and the halt, yet who all convey the very feeling which the scene inspires, with the greatest variety and the greatest consistency of expression. The character of *Mr. Abraham Adams* by Fielding, is somewhat particular, and even singular; yet it is not less intelligible or striking on that account, and his lawyer and his landlady, though copied from individuals in real life, had yet, as he himself observes, existed four thousand years, and would continue to make a figure in the world, as long as certain passions were found united with certain situations, and operating on certain dispositions.

It will, we suppose, be objected that this, though

history and invention, is not high history, or poetical invention. We would answer then at once by appealing to Shakspeare. It will be allowed that his characters are poetical as well as natural; yet the individual portrait is almost as striking as the general expression of nature and passion. It is this, and this only, which distinguishes him from the French school. Dr. Johnson, proceeding on the same theoretical principles as his friend Sir Joshua, affirms, that the excellence of Shakspeare's characters consists in their generality. We grant in one sense it does; but we will add that it consists in their peculiarity also. Are the admirable descriptions of the kings of Thrace and Inde in Chaucer's Knight's Tale, less poetical or historical, or ideal, because they are distinguished by traits as characteristic as they are striking; in their lineaments, their persons, their armour, their other attributes, the one black and broad, the other tall and fair, and freckled, with yellow crisped locks that glittered as the sun. The four white bulls, and the lions which accompany them, are equally fine, but they are not fine, because they present no distinct image to the mind. The effect of this is somehow lost in Dryden's Palæmon and Arcite, and the poetry is lost with it.

Much more is it necessary to combine individuality with the highest work of art in painting, "whose end and use, both at the first, now is, and was, to hold as 'twere the mirror up to nature." The painter gives the degree and

peculiarity of expression where words in a manner leave off, and if he does not go beyond mere abstraction he does nothing. The Cartoons of Raffaele, and his pictures in the Vatican, are sufficiently historical, yet there is hardly a face or figure in any of them, which is any thing more than fine and individual nature finely disposed. The late Mr. Barry, who could not be suspected of a prejudice on this side of the question, speaks thus of them.—“ In Raphael’s pictures (at the Vatican) of the Dispute of the Sacrament and the School of Athens, one sees all the heads to be entirely copied from particular characters in nature, nearly proper for the persons and situations which he adapts them to : and he seems to me only to add and take away what may answer his purpose in little parts, features, &c. : conceiving, while he had the head before him, ideal characters and expressions, which he adapts these features and peculiarities of face to. This attention to the particulars which distinguish all the different faces, persons, and characters, the one from the other, gives his pictures quite the verity and unaffected dignity of nature, which stamp the distinguishing differences betwixt one man’s face and body and another’s.”

If any thing is wanting to the conclusiveness of this testimony, it is only to look at the pictures themselves, particularly the Miracle of the Conversion, and the Assembly of Saints, which are little else than a collection of divine portraits, in natural and expressive attitudes, full of the loftiest



thought and feeling, and as varied as they are fine. It is this reliance on the power of nature, which has produced those master-pieces by the Prince of Painters, in which expression is all and all; where one spirit—that of truth—pervades every part, brings down heaven to earth, mingles Cardinals and Popes with Angels and Apostles, and yet blends and harmonizes the whole by the true touches and intense feeling of what is beautiful and grand in nature. It is no wonder that Sir Joshua, when he first saw Raffaello's pictures in the Vatican, was at a loss to discover any great excellence in them, if he was looking out for his theory of the ideal, of neutral character, and middle forms.

Another authority, which has been in some measure discovered since the publication of Sir Joshua's Discourses, is to be found in the Elgin Marbles, taken from the Acropolis, and supposed to be the works of the celebrated Phidias. The process of fastidious refinement, and flimsy abstraction, is certainly not visible there. The figures have all the ease, the simplicity, and variety of nature, and look more like living men turned to stone than any thing else. Even the details of the subordinate parts, the loose folds in the skin, the veins under the belly or on the sides of the horses, more or less swelled as the animal is more or less in action, are given with scrupulous exactness. In a word, we can illustrate our position here better than we could with respect to painting, by saying that these invaluable remains of antiquity are precisely like

casts taken from nature. Michael Angelo and the antique may still be cited against us, and we wish to speak on this subject with great diffidence. We confess, they appear to us much more artificial than the others, but we do not think that this is their excellence. For instance, it strikes us that there is something theatrical in the air of the *Apollo*, and in the *Hercules* an ostentatious and overlaboured display of the knowledge of the muscles. Perhaps the fragment of the *Theseus* at Lord Elgin's, has more grandeur as well as more nature than either of them. The form of the limbs, as affected by pressure or action, and the general sway of the body, are better preserved in it. The several parts in the later Greek statues are more balanced, made more totally like modern periods; each muscle is more equally brought out and highly finished, and is so far better in itself, but worse as part of a whole. If these wonderful productions have a fault, it is the want of simplicity, of a due subordination of parts, which sometimes gives them more a look of perfect lay figures put into attitudes, than of real imitations of nature. The same objection may be urged against the works of Michael Angelo, and is indeed the necessary consequence either of selecting from a number of different models, or of proceeding on a scientific knowledge of the structure of the different parts; for the physical form is something given and defined, but motion is various and infinite. The superior symmetry of form, common to the ancient statues, we have no hesitation in attributing

to the superior symmetry of the models in nature, and to the superior opportunity for studying them.

In general, we would be understood to mean, that the ideal is not a voluntary fiction of the brain, a fanciful piece of patch-work, a compromise between the defects of nature, or an artificial balance struck between innumerable deformities (as if we could form a perfect idea of beauty, though we never had seen any such thing), but a preference of what is fine in nature to what is less so. Here is nothing fine in art but what is taken almost immediately and entirely from what is finer in nature. Where there have been the finest models in nature, there have always been the finest works of art. The Greek statues were copied from Greek forms. Their portraits of individuals were often superior to their personifications of their Gods; the head of the *Antinous*, for example, to that of the *Apollo*. Raffaello's expressions were taken from Italian faces; and we have heard it observed, that the women in the streets of Rome seem to have walked out of his pictures in the Vatican.

If we are asked, then, what it is that constitutes historic expression or ideal beauty, we should answer, not (with Sir Joshua) abstract expression or middle form, but consistency of expression in the one, and symmetry of form in the other.

A face is historical, which is made up of consistent parts, let those parts be ever so peculiar or uncommon. Those details or peculiarities only are inadmissible in history, which do not arise out

of any principle, or tend to any conclusion,—which are merely casual, insignificant, and unconnected, which do not *tell*; that is, which either do not add to, or which contradict the general result,—which are not integrant parts of one whole, however strange and irregular that whole may be. That history does not require or consist in the middle form or central features is proved by this, that the antique heads of fauns and satyrs, of *Pan* and *Silenus*, are perfectly grotesque and singular; yet they are as undoubtedly historical, as the *Apollo*, or the *Venus*, because they have the same predominant, intelligible, characteristic expression throughout. *Socrates* is a person whom we recognize quite as familiarly, from our general acquaintance with human nature as *Alcibiades*.\* The simplicity or the fewness of the parts of a head facilitates this effect, but is not necessary to it. The head of a negro, mulatto, &c introduced into a picture is always historical, because it is always distinct from the rest, and uniform with itself. The face covered with a beard is historical for the same reason, because it presents distinct and uniform masses. Again, a face, not so in itself, becomes historical by the mere force of passion. The same strong passion moulds the features into the same emphatic expression, by giving to the mouth, the eyes, the forehead, &c. the same expression or contraction, the same voluptuous movement or painful con-

\* The pictures of Rubens at Blenheim are another proof of this, and certainly finer than the Luxembourg Gallery.



straint. All intellectual and impassioned faces are historical;—the heads of philosophers, poets, lovers, and madmen. Passion sometimes produces beauty by this means, and there is a beauty of form, the effect entirely of expression; as a smiling mouth, not beautiful in common, becomes so by being put into that action.

Sir Joshua was probably led to his opinions on art in general by his theory of beauty, which he makes to consist in a certain central form, the medium of all others. In the first place, this theory is questionable in itself: or if it were not so, it does not include many other things of much more importance in historical painting (though perhaps not so in sculpture\*), namely, character, which necessarily implies individuality; expression, which is the excess of thought or feeling, strength or grandeur of form, which is excess also.—There seems, however, to be a certain symmetry of form, as there is a certain harmony of sounds or colours, which gives pleasure, and produces beauty, independently of custom. Custom is undoubtedly one source or condition of beauty, but it appears to be rather its limit than its essence; that is, there are certain given forms and proportions established by nature in the structure of each thing, and sanctioned by custom, without which there can only be distortion and incongruity, but which alone do not produce beauty. One kind is more beautiful than

\* Michel Angelo took his ideas of painting from sculpture, and Sir Joshua from Michel Angelo.

another ; and objects of the same kind are not beautiful merely as we are used to them. The Rose or Lily is more beautiful than the Daisy, the Swan than the Crow, the Greyhound than the Beagle, the Deer than the Wild Goat ; and we invariably prefer the Greek to the African face, though our own inclines more to the latter. We admire the broad forehead, the straight nose, the small mouth, the oval chin. Regular features are those which accord and assimilate most to one another. The Greek face is made up of smooth flowing lines, and correspondent features ; the African face of sharp angles and projections. A row of pillars is beautiful for the same reason : we confess on this subject of beauty, we are half disposed to fall into the mysticism of Raffaello Mengs, who had some notion about a principle of *universal harmony*, if we did not dread the censure of an eminent critic. W. H.

ART. III. *The Dresses of different Nations described, for the use of Painters and Sculptors. From various authors, Kennet, Adams, &c.*  
No. III.

(Continued from page 254.)

EAR-RINGS, &c.—The Roman women used earrings of pearls and precious stones, three or four to each ear, and sometimes of immense value ; also necklaces or ornaments for the neck made of gold and set with gems, which were also occasionally used by the men. But the ornament of the men

was usually a twisted chain, or a circular plate of gold, also a chain composed of rings, which was used both by men and women.

There was a female ornament called, from its shape, *Segmentum*, worn only by matrons, which is supposed by some to have been a kind of necklace, by others, an embroidered riband, or a purple fringe sewed to the clothes, for which the authority of Plautus is cited, in *Vestis segmentata*, an embroidered or purple fringed robe.

The Roman women used a broad riband round the breast, which served instead of a boddice, or stays, and wore a clasp, buckle, or bracelet on the left shoulder.

**COLOUR OF THEIR CLOTHES.** During the existence of the Republic, the ordinary colour of the clothes was white, but latterly the women used a great variety of colours, according to the fashion of the day, or their own particular fancy. Silk was unknown to the Romans till near the end of the Republic, but is frequently mentioned by writers after that period. Its use was forbidden to men. Heliogabālus is said to have been the first who wore a robe of pure silk, before his time it was always mixed with some other material. The silk web which had been closely woven in India, was unravelled, and woven anew in a looser texture, intermixed with linen or woollen yarn, so thin that the body was seen through it. These fabrics were first made in the island of Cos, whence *Coan* stuffs. The Emperor Aurelian, is said to have refused his

wife a garment of pure silk, on account of its exorbitant price.

Some authors make a distinction between *vestis bombycina* and *serica*; the former as being produced by the silk-worm (*bombyx*) and the latter from a tree in the country of the *Seres* in India, but it is doubtful if *sericum* was quite the same with what we now call silk. Silk-worms are said to have been first introduced at Constantinople, by two monks, in the time of Justinian. The Romans were long ignorant of the manner in which silk was made.

The Romans distinguished their clothes, not only from the different textures and colours, but also from the places where they were manufactured, as, *Vestis aurata*, *aurea*, *picta* embroidered with gold; *purpurea*, *conchyliata*, *ostro*, or *murice tincta*, *punicea*, dyed purple with the juice of a kind of shell-fish, called *purpura* or *murex*, found chiefly at Tyre in Asia; in Meninx, an island near the Syrtis Minor, and on the Getulian shore of the Atlantic ocean, in Africa; in Laconica in Europe. Clothes thence were called Tyrian or Sarranan, Sidonian, Assyrian, Phœnician, Spartan, Melibæan, Getulan, Punic, &c. The most esteemed purple resembled the colour of clotted blood, of a blackish shining appearance, whence Homer calls blood *purple*. Under Augustus the violet colour came into request, then the red, and afterwards the twice-dyed Tyrian. Among other stuffs they used fine silk made in the island of Cos or Coos, and



some of needle work or embroidery called Phrygian ; also a coarse shaggy cloth called *Phryxiana*, whence frieze is said to be derived, as opposed to *rasa*, smoothed, or without hairs. They also used striped, spotted or figured, like a cobweb, green or grass coloured, chiefly worn by women, and looked upon as effeminate for men. Violet or wine colour should not be used for dresses in pictures representing Roman history in the time of Nero, by whom it was prohibited, as the use of the *conchiliate*, a peculiar kind of purple, was by Cæsar, except to certain persons and ages, and on certain days. Saffron colour was also occasionally used, and black and iron gray in mourning : in which times, whether public or private, the wearers laid aside all their gold, purple, and other ornaments.

**RINGS.** No ornament, it should be remembered by the painter and sculptor, was more generally worn among the Romans than rings, which is a custom they borrowed from the Sabines. The senators, equites, and latterly the legionary tribunes, wore golden rings, but anciently only the senators and equites. The plebeians wore iron rings, unless when presented with a golden one for their bravery in war, or for any other meritorious act. Under the emperors the right of wearing a golden ring was more liberally conferred, and often for frivolous reasons. At last it was granted by Justinian to all citizens. Some, says Juvenal, were so finical in his time, as to have lighter rings for summer, and heavier for winter. The ancient

Romans usually wore but one ring on the finger, next the little finger of the left hand ; hence called by them the *ring finger*, but in later times some wore several rings, some one on each finger or more, but it was always reckoned a mark of effeminacy. The rings were taken off at night, and when they bathed, and were not worn by supplicants, or persons in mourning.

The rings of the Romans were usually embellished with precious stones ; the most common of which were, the jasper, sardonyx and adamant, on which were engraved the portraits of some of their ancestors or friends, of a prince or great man, the representation of some signal event, or the like. On Pompey's rings were engraved three trophies, as emblems of his three triumphs over the three parts of the world, Europe, Asia, and Africa. On Cæsar's ring was an armed Venus, and on that of Augustus, first a sphynx, afterwards the image of Alexander the Great, and finally his own, which the succeeding Emperors continued to use.

Rings were worn by women as well as men, both before and after marriage. A ring used to be given by a man to the woman he was about to marry, as a pledge of their intended union. According to Pliny, it was a plain iron ring, without gems, but Tertullian and others say it was of gold. Those who triumphed also wore an iron ring. When a person at the point of death delivered his ring to any one, it was esteemed a mark of particular affection. Rings were usually pulled off

from the fingers of persons dying, but they seem to have been sometimes put on again before the dead body was burnt.

**BEARDS.** The ancient Romans, like other rude nations, suffered their beards to grow, whence they were called *bearded*, but the same word is also used for a full grown man. They continued this custom universally, till about the year of the city, 454, one P. Ticinius Mænas brought barbers from Sicily, and first introduced the custom of shaving at Rome, which continued to the time of Hadrian, who, to cover some excrescences on his chin, revived the custom of letting the beard grow, but that of shaving was soon after resumed. This will determine the periods to which the beard should be given to them either in painting or sculpture. The day on which the young Roman first began to shave, was held as a festival as commencing manhood, and presents were sent them by their friends in honour thereof. This period was chosen at pleasure, sometimes when the virile gown (*toga virilis*) was assumed, but generally about the age of twenty-one; Augustus did not shave till twenty-five. The first growth of the beard was usually consecrated to some deity; Nero consecrated his, in a golden box enriched with pearls, to Jupiter Capitolinus.

The Britons, says Cæsar, shaved the whole of their bodies except the head and upper lip. In grief and mourning the Romans suffered their hair and beard to grow, or let it flow dishevelled, tore it, or covered it with dust and ashes. Those who

professed philosophy also let their beard grow, to give them an air of gravity ; hence Socrates was called the bearded master. Both men and women, among the Greeks and Romans, used to let their hair grow, in honour of some divinity, not only in youth but afterwards, as the Nazarites among the Jews.

**THE HAIR.** The Romans usually wore their hair short, and dressed it with great care, especially in the later ages, when attention to this part of dress was carried to the greatest excess. The Romans under the Emperors began to use a kind of wig, to supply or conceal their want of hair. The false hair appears from Martial to have been fixed on a skin, which contrivance was unknown in the time of Julius Cæsar, at least it was not used by the men, although we may infer from Ovid that it was occasionally practised by the women.

**DRESSES OF THE SLAVES.** The slaves were dressed nearly in the same manner with the poor people, in clothes of a darkish colour, and slippers ; hence they were called slavish or servile clothes. Slaves habited in white are mentioned with disapprobation ; they wore either a straight tunic, or a coarse frock with a hood or cowl.

It was once proposed in the senate, that slaves should be distinguished from citizens by their dress, but it appeared to be dangerous to discover their number. Slaves wore their beard and hair long ; when manumitted they shaved their head and put on a cap. In like manner those who had escaped



from shipwreck shaved their head ; in calm weather mariners neither cut their hair nor nails. Those accused of a capital crime, when acquitted, cut their hair and shaved, and went to the Capitol to return thanks to Jupiter.

Of so much consequence did the ancients consider the cutting of the hair that they believed no one died till Proserpina, either in person or by the ministration of Atropos, cut off a hair from the head, which was considered as a kind of first fruits of consecration to Pluto.

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ART. IV.    *On the modesty and impartiality of M. MILLIN, in his Dictionnaire des Beaux Arts.*

*To the Editor of ANNALS OF THE FINE ARTS.*

SIR,

THE French claim great respect for their modesty and impartiality ; as a specimen, Mr. Editor, I beg to send you a few remarks, on the impartiality and modesty of M. Millin in his *Dictionnaire des Beaux Arts*. In his history of sculpture in that work, he gives up eighteen columns and a half to the sculptors of France, from page 536 to page 545, of the 3d volume. He begins the history of the French sculptors by saying, “ l’histoire nous a consacré les noms de quelques artistes qui ont exercé l’art

de la sculpture en France." In speaking of the English he mingles them with the Dutch, Flemish and Russians, saying " Parmi le petit nombre de sculptures Flamands, Hollandais, Anglais, et Russes, *je me bornerais* à citer ceux qui suivent." And pray what right has he to *borner* himself, in speaking of the English, Dutch, Flemish and Russians? ought he not, after giving up eighteen pages and a half to the French, both ancient and modern, to have given up some space to the investigation of the ancient and modern sculptors of other nations? His title, " Dictionnaire des Beaux Arts," is a general title. It is not les beaux arts of the French nation only, it is les beaux arts of all nations; and although we may make allowance for national partiality to a certain extent, yet, if any author trespasses beyond that extent, he must excuse us in putting forth our feelings of national justice. Among all *our* old sculptors he only mentions Gibbons—remarkable, he says, for cutting birds, of which we might *count the feathers*, for making a *lace cravat* admirably well imitated, &c. &c. &c. &c.; these etceteras are his own—this is just criticism! Wilton, he says, distinguished himself in making fine copies of the Venus de Medicis, and the Apollo Belvidere. Admirable qualities for an original sculptor! Rysbach, he says, put expressions, and Nollekens knew how to put his figures in good attitude, but he wanted correctness. Scheemacker, he says, shewed his skill, but never did any thing equal to his lively genius; and here closes

his magnificent account of English sculptors of the last thirty years, and for fifty years before. Admirable, modest, impartial, French Millin, worthy to be the editor of a *Dictionnaire des beaux arts*—Not a word of Cibber or Banks, whose beautiful cast of Achilles is in a finer style and a finer taste than any French sculptor ever executed in the world, from “the immortal Claux de Wrne,” whom nobody ever heard of before, “Vallet de chambre and sculptor to the Duke de Bourbon,” down to Madame Milot, the first and the last of M. Millin’s eighteen columns and a half of names whom nobody will ever hear of again.

Not a word of Bacon, or Proctor, or Banks, or Flaxman, whose designs have made them known all over Europe.—No! No!—Time has not yet *consacré*-ed any of these names in Paris, where the painters and sculptors have no notion of any perfection beyond their own *ateliers*.

I am, Sir,

Yours, &c.

TAURUS.

ART. V. *An Essay on Gesture.* By MICHAEL WILLIAM SHARP, Esq.

Read at the Philosophical Society of Norwich.

BEFORE I commence the subject of Gesture, it will be necessary to state to you the full extent of mo-

tion given to the arm ; I shall not enter into it anatomically, as that would be presumptuous in the presence of professional men of such acknowledged ability, nor does the subject particularly require it. The construction of the arm from the shoulder is very simple, and consists of a ball and socket-joint. A circle described with a straight arm comprehends the whole motion from the shoulder ; the joint at the bend of the arm resembles the joint of a rule, and has no other motion than that of opening and shutting ; in the wrist there is a rotatory motion, but the motions of the hand are too numerous for description. If a circle be described round a figure, with the arms extended ; the diameter would be both the height and breadth of the figure.

The Clazomenian sage (says Plutarch), in a speculation upon the properties and motions of the hand, in an extasy of admiration, concluded man to be the wisest of all creatures, because he had hands ; as if they were the spring and fountain of all intellectual elegancies ; which opinion of Anaxagoras, Galen corrects with elegance, by way of inversion ; that because man was the wisest of all animals, he had hands ; that being the most intelligent, he has fit organs, with which he may act and explain. He also observes, that man is armed with three weapons, the *tongue*, the *hand*, and *reason*, each very formidable in their way ; for as the tongue speaks to the ear, so does gesture to the eye, frequently acting as a foil to dissimulation,



and aiding us greatly in our communications with each other. We clap our hands in joy, wring them in sorrow, hide our faces in shame, and when armed with a sense of conscious rectitude, lay the hand upon the heart. It is not in one language only that the hand speaks the feelings, and expresses the mind ; it is explicit in all languages, and as a *universal character of reason* is understood and felt by all nations. Speech must have grown out of gesture, which is, in fact, the tongue and general language of human nature : being, as it is, comprehended at the first sight. This is evident from the long and flourishing trade our English merchants have carried on in the East and West Indies, which was commenced by gesture, and is in many parts continued in the same manner to this day.\* Mr. West's beautiful picture of "Penn's treaty with the Indians" serves to illustrate this subject. Gesture not only exhibits itself in children long before they can speak, but even at maturity it keeps its priority, for the motion of the hand frequently gives a hint of our intention, before words can arrange themselves into a vocal strain to be understood ; though speech and gesture are conceived together at the same moment, yet the hand anticipating the tongue, in many instances spares it the trouble of an unnecessary tautology.

\* See Bruce's Travels, where the brokers or factors trade and agree by motions of the hand under napkins, conversing aloud on other topics, yet understanding each other perfectly by this *hand work*. ED.

Every man has a peculiarity of gesture, which, though it answers the same purpose with every one, there are no two beings who express it alike. I have constantly recognized actors, and singers, at the opera, in spite of their disguises, from their action alone; a man may be known at a distance by his gait, before you are able to distinguish a feature; and there are men who can imitate gesture so well, that the person mimicked is brought immediately to your recollection. The best jester in this way I ever saw was Mr. Henry Johnston, the comedian, who by action alone surprised every one with his excellent imitations; they generally concluded by his supposing Mr. Kemble and Mr. Cook to have the part of Harlequin allotted to them, which he then exhibited with their different tragic gestures, in so ludicrous a way, but withal so like their manner, that the originals, even under such a disguise, were immediately recognised by the company. The Messrs. Arnolds of this city, who are deaf and dumb, discourse with fluency by gesture, as well as by talking with their fingers. Upon observation, I soon discovered whether their conversation was directed towards any friend of mine, or not; they commenced by imitating the peculiar manner of the person they were about to address, the other instantly understanding who was meant, and nodding approbation. The attention which the Abbé de l'Epée paid to this unfortunate race, and the beneficial results arising from his humane and

persevering endeavours, must ever endear him to the world; the interesting detail of the first conception of this idea, and the chain of thoughts which immediately ensued, have been displayed by the Abbé Sicard, in his course of instruction to a person deaf and dumb. "This idea," he observes, "of a great man is to be highly prized, and the consequence of it was, that the Abbé formed an opinion that a language of gesture and of actions might exist as well as the language of sounds." Experience soon confirmed the hopes which the Abbé de l'Epée had conceived, his efforts surmounted the numerous difficulties he met with, and he was himself surprised, in the end, at the result of his exertions.

It is evident that beasts show their senses and dumb affections, by gesture only; though Seneca will not allow their motions to be affections, but certain characters and impressions, "*ad similitudinem passionum*," which he calls in men the impetus of nature: yet Montaigne in his Essay, where, in imitation of Plutarch, he maintains that beasts participate with men in the rationality of their discourses, shews, that though they have no voice, yet by their reciprocal kindness we may infer that they have some other means of intercommunication, besides gesture and motion.

The next point to consider is *Chironomia*, the art of manual rhetoric; the logistical motions made by the hands of disputants prove it to be an instrument absolutely necessary for the expres-

sions of the mind; the hand is ever ready to afford the tongue the necessary aid, and so powerfully does it assist argument in affecting the minds of the hearers, and in explaining what we may wish to express, that it becomes a duty incumbent upon Orators, Painters and Sculptors, to make themselves masters of this manual rhetoric. The expressions of the tongue, unless assisted by gesture, come forth lame, and impotent, whereas the hand, unassisted by the tongue, is of admirable energetic efficacy, and has produced many important effects. History abounds with the exploits of the hand, which has sometimes performed more by a significant silence, than the tongue has done by an audible demonstration; the motion of the hand greatly assists the expressions of the mind. If we consider the orations of former ages, which were publicly pronounced, we may cease to wonder at their results, for the aid which the voice received from the emphatical assistance of the hand, I consider as the cause by which such prodigious effects were produced. The graceful assistance that speech receives from the movements of this member cannot be transferred to the pen or the press; this is sufficiently confirmed by Quinctilian, who reports that the writings of Hortensius, who long ranked as the prince of orators, and was afterwards coeval and competitor with Cicero, fell so far short of his pleasing eloquence, that it proved the gifts of speaking and writing well, although compatible, are not so inseparable, that he who pre-



tends to one\* must necessarily be possessed of the other.

Queen Elizabeth having heard, or rather *seen*, a sermon preached before her with the advantages of pronunciation, and graceful and appropriate gesture, was much affected and pleased with it: but when she afterwards read it, divested of the insinuations of elocution and gesture, she pronounced that it was the best sermon she ever *heard*, and the worst she ever *read*.

The emulation that existed between Cicero and Roscius, that great master in the art of action, must be remembered by every one; Cicero would often contend with Roscius whether he could express the same sentence in gesture, that he, by the copiousness of his eloquence and expression, could pronounce, which practice raised Roscius to that deserved eminence he so justly acquired. In a book written by Roscius, he compares eloquence with the art or science of stage playing; Cato made it a question whether Cicero wrote better than Roscius could speak and act; or Roscius speak and act better than Cicero could write; hence an author of that day, reckoning nine kinds of wits, makes up his account thus: Impri-mis, a simian or apish wit; an autolican or embezzled wit, a chance-medley wit, a smirk,

\* Wilkes and Fox prove this in as great a degree; the former, a nervous and polished writer, never made a speech worth hearing, and the latter, the Demosthenes of his age in oratory and elocution, wrote "The History of James II."—ED.

quick and dexterical wit, and a Roscian wit, which is only in gesture. It is related that Roscius could vary a thing more by his gestures, than Tully by his speeches. These actors were called *Pantomimi* from their imitative faculties; and their art *Ars gesticulatoria*, which one *Telestes* is reported to have discovered, or at least to have much amplified, and had the power of expressing with his hands whatever he chose. Among the most celebrated, we read of *Memphis*, *Mnhestor*, &c.

*Monstraetus*, in his *Chronicle*, mentions a company of these *chironomons*, who, before the *Trinity-house* in *Paris*, represented the passion of our Saviour by gesticulation. These *chironomons* were sent for from the theatre to banquets, carved up fowls and other viands to their symphonies; *Lipsius* confounds these *structores* or carvers with the *chiromonts*. The scene of this art is supposed to have been first laid in *Syracuse*, and that these *chironomical* expressions sprang from the cruelty of *Hiero*, the tyrant of that city, who, amongst his other barbarous edicts, prohibited the *Syracusians* the liberty of speech, commanding them to call for their necessaries by nods, the motions of the hands, eyes and feet, which soon obliged them to fall into these dancing conferences and declarations of their minds. The first man who usurped the name of *Chironomon* or *Pantomimic* among the Romans, was *Pylades* when he came out of *Asia*; this art, about the time of *Nero*, was brought to great perfection, many writers, both

Greek and Latin, notice it; hence Demetrius, the Cynic, who lived in the time of Nero, seeing one of these Pantomimes dancing the Masque of Mars and Venus, said, “Non agere sed arguta manu effari.” Nero, according to Lucian, had a Greek so skilled in pantomime, that he would represent the principal passages of the heathen mythology, with an energy of action which produced such an effect on the spectators, that their imaginations could scarce submit to believe it a deception. A foreign prince, who was on a visit to Nero, being present at this performance, entreated the Emperor to let him take the man home with him; Nero expressing some surprise at this request, “there are,” says the prince, “bordering upon my country, a barbarous people, who could never be brought to comprehend our language; I think this man might serve as an interpreter to convey our meaning to theirs.”

Demosthenes certainly deserves to be called Chimerates, for the great judgment he shewed in this art, in which he was instructed by Andronicus, the stage-player; it was his custom to compose the action and gesture of his hands and body, by reciting before a large mirror. Cicero made use of Roscius the comedian, and Æsopus the tragedian, in this way, and once in a most eloquent oration, rebuked the people of Rome for having made a noise whilst Roscius was acting. Crassus and Julius Cæsar were men expert in gesture; Antoninus used the Asiatic manner and phrase in

his pleadings, which consisted in a graceful but ostentatious display of gesture. Demosthenes being once asked what he considered the first point of eloquence, answered action! the second, action!! the third, action!!!

The first Roman orator who brought gesture from the Theatre to the Forum, was Quintilian, to whose observations on this head I refer. In that famous assembly of the Greeks, that theatre of honour, the Olympic Games, where the arts and illustrious virtues were recompensed with public honours, in time of war hostilities ceasing on all sides at the approach of these festivities; the hands were crowned before the head.\* “*Palma manus victoris ornavit;*” but why the palm was given to those who overcame, and the boughs to such as were victorious in arts and arms, I know not, and request information from my brethren of the Society. There are some who affirm the palm branch resembles the hand, the dates fingers, and give that as a reason, but for myself, I do not assent to the supposition. Tully, speaking of oratory, observes, that infants, by the dignity of action often reaped the fruits of eloquence, whilst eloquent men were sometimes accounted very babes in expression. Children are certainly graceful and natural, till the dancing-master commences his operation, after that, they acquire a stiffness of action, called by their masters grace, which I endeavoured to illus-

\* According to St. Chrysostome.



trate in a picture I painted for the Duke of Marlborough, when Marquis of Blandford.

I trust enough has been said concerning gesture, to prove its absolute necessity to young men, whether they be intended for the bar, the pulpit, or the arts, and that it has proved itself a language capable of touching the tenderest chords of affection. A person totally without gesture, is a mere inanimate lump, capable of exciting no feeling whatever ; a person born blind is the most uninteresting of the unfortunate, because he has no gesture, no action to speak to the compassionate heart, while, on the contrary, by his action, a deaf and dumb man will draw tears from your eyes, and of the two wretched beings, the latter powerfully excites the feelings of commiseration, whilst the former often passes unregarded.

If I err, I err as a painter, I beg you therefore not to consider the following classification as arranged under the severe laws of logic ; it is the simple idea of a mere observer, who solely seeks to establish some kind of order amongst facts, the comparison and truth of which must be refuted or confirmed by your discussion\* on the subject.

\* The Essays in the Norwich Philosophical Society are first read, and afterwards debated upon, or rather discussed by the Members present, and the author has to defend or abandon such positions as may be attacked.—ED.

[*To be continued.*]

ART. VI. *M. DAVID's Opinion on the Pictures of*  
RUBENS.

*To the Editor of ANNALS OF THE FINE ARTS.*

MR. EDITOR,

I HAVE heard from pretty good authority, but I fear you will hardly believe it, that at the commencement of the French Revolution, David publicly expressed his opinion that it would have been better for the art if Rubens had never existed, and begged to propose, as a subject worthy of the consideration of the French, whether all the pictures of Rubens, out of regard to the purity and taste of the young students, ought not to be destroyed!

I wonder David did not propose to have them guillotined. Luckily for us, and the students of other nations, whose tastes are not so nervously sensitive as those of the French, the Luxembourg Gallery yet remains for the benefit and instruction of all painters who have feeling enough to relish the magic execution, the splendid colour, the picturesque composition; beautiful landscape, and poetical allegory, in spite of the occasional deformity and bad taste that disgrace it.

I could wish, for the sake of David, who has sufficient talent to mislead a school, that the above may not be true, but I have every reason to believe it is so.

I am, &c.

B.

ART. VII. *A Bibliographical Guide to a Collection of Books, elementary, historical, and critical, on the Art of Painting, No. III.*

(Continued from page 263.)

AMONG the best Latin works which treat on various subjects connected with the art of painting, or in praise of the arts in general, may be enumerated :

MARTIN FRISIUS de erroribus pictorum ; Hafniæ, 1703, 4to.

MULLER, de pictura, dissertatio juridica ; Jen. 1712, 4to.

BRUNQUELL, de pictura honesta ac utili ; Jen. 1733, 4to.

VOITA BERG. C. F. de pictura famosa ; Jen. 1703, 4to.

FICHTNER, de eo quod Justum est circa picturam ; Altorf, 4to.

BOERNER THEOPH. Super privilegiis pictorum ; Lipsiæ, 1751, 4to.

DURR Franc. Ant. De probatione per picturas in sacris ; Moguntia, 1779, 4to.

KLUBER Joannes Ludov. De pictura contumeliosa ; Erlangen, 1787, 4to.

The best Italian works on the same subjects are :

Trattato della nobiltà della pittura, composto ad istanza della Venerab. Comp. di S. Luca, et della Nob. Acad. de' Pittori di Roma, da Rom. ALBERTI ; Roma, 1585, 4to.

Another edition of the same work was published at Pavia in 1604, also in 4to.

The second of the Lezioni di M. Ben. VARCHI. Firenze, 1549, and 1590. 4to. is entitled: " Qual sia più nobili la pittura e la scultura?

Gli onori della pittura, e della scultura," Discorso di Gianb. BELLORI ; Lucca, 1677, 4to.

Pregi della pittura, di Dom. PALLETTA ; Roma, 1688, 8vo.

La pittura in giudizio, ovvero il Bene delle oneste pitture, ed il Male delle oscene, di C. Gregor. ROSIGNOLI ; Venezia, 1696, 12mo. and another edition at Bologna, 1697, also in 12mo.

Le tre belle arti in lega con l'armi per difesa della religione, Oraz. di Venc. LUCCHESINI ; Roma, 1716, 8vo.

Orazione in lode della pittura, scultura ed architettura, da Nicolao FONTINGUERI. This tract is printed in the second volume of the " Prose degli Arcadi ;" Rome, 1718, 8vo.

Orazione della pittura, scultura ed architettura, giovano per l'acquisite delle scienze, da Vinc. SANTINI ; printed in the third volume of the same work.

Orazione in lode della pittura, scultura ed architettura, da Giambattista Alessandro MORESCHI ; Bologna, 1781, 8vo.

Esame ragionato sopra la nobiltà della pittura e della scultura, per Nicolao PASSERI di Firenze ; Napoli, 1783, 8vo.

In the Spanish language, the most esteemed works, on the same subjects are :

Discursos apologeticos en que se defiende la ingenuidad del arte de la pintura, que es liberal y noble de todos derechos ; por Juan de BUTRON ; Madrid 1626, 4to.

Por el arte de la pintura, par D. Juan XAUREGUI ; Madrid, 1633, 4to.

In French—

Eloge de la peinture, par Philippe ANGELE, Paris, 1642, 12mo.

Ichnographie, ou discours sur les quatre arts d'agricul



ture, peinture, sculpture et gravure, avec des notes historiques, cosmographiques, chronologiques, généalogiques, et monogrammes, chiffres, lettres initiales, logogriphes, par M. HEBERT; Paris, 1767, 5 vol. 12mo.

In English;

A parallel between poetry and painting by DRYDEN, London, 1695, 4to.; inserted as a preface to that great poet's translation of Du Fresnoy.

The various editions of the Lectures of REYNOLDS, BARRY, FUSELI, OPIE, WEST, &c.

The ARTIST; a collection of Essays on Art, by various English artists, edited and conducted by PRINCE HOARE, Esq. London, 1809, 2 vol. 4to.

Our intention being more to direct our readers to scarce and valuable foreign works, than to well known English treatises, renders this portion necessarily brief.

In the German language are to be found: a reply to the following question: "Does painting possess any influence over a state?" Hamburgh, 1763.

Advice to young artists to apply themselves to literature, by H. de SONNENFELS; Vienna, 1768, 8vo.

An enquiry whether painting produces a greater effect than music.

A dialogue by HERDER inserted among the miscellaneous works of that author; published at Gotha, 1785, in 8vo.

### LEXICONS AND DICTIONARIES.

The principal lexicons and dictionaries on painting are: Dictionnaire abrégé de peinture et d'architecture, où l'on trouve les principaux termes de ces deux arts, avec leur explication, la vie abrégée des grands peintres et des architectes célèbres, et une description succincte des plus

beaux ouvrages de peinture, de sculpture et d'architecture soit antiques, soit modernes, par l'Abbé MARSY ; Paris, 1746, 2 vol. 8vo.

Dictionnaire portatif des beaux arts, par LACOMBE; Paris, 1766, 8vo.

Dictionnaire portatif de peinture, sculpture, et gravure, avec un traité pratique des différentes manières de peindre, par D. Ant. Joseph PERNETTY ; Paris, 1757, in 8vo.

Dictionnaire Iconologique, ou introduction à la connoissance des peintures, sculptures, estampes, par M. PREZEL; Gotha, 1758, 8vo.

Dictionnaire des beaux arts, par A. L. MILLIN, Paris, 1806, 3 vol. 8vo. This work was one of those which were adopted by the late French government in the formation of the libraries of the Lyceum or public places of education over their then wide extended empire.

Dizzionario portatile delle belle arti, che contiene quanto è di più remarchevole nella pittura, scultura, intaglio, &c. colla vita de' più celebri professori delle medesime arte; Venezia, 1758, 8vo.

Nouveau dictionnaire des peintres, pour acquérir une connoissance exacte des bons tableaux anciens et modernes, avec un appendix de quelques monogrammes, par Louis de WINCKLEMAN ; Augsburg, 1796, 8vo.

Dictionnaires des arts de peinture, sculpture et gravures, par WATELET et LEVESQUES ; Paris, 1792, 5 vol. 8vo.

Théorie générale des beaux arts, rédigée par ordre alphabétique, par Jean Georges SULZER ; Léipzick, 1793, 4 vol. 8vo.

On the preservation of pictures, an ingenious work may be consulted, entitled ; Recueil des mémoires et diverses expériences, faites au sujet de la conservation des tableaux,

avec un discours sur l'incorruptible, par G. DAGLY, Berlin, 1706, 8vo.

Upon the origin, antiquity, glory, and history of painting among different people, is recommended a work in Latin by Joa. Nicolaus FUNCIVS, *Diss. de picturæ usu et origine*; printed among his *Dissertationes Academicæ*; Lemgo, 1746, 8vo. page 470 and following.

Lettere dell' origine, usa, ed abusa della pittura; in the "Lettere Scelte" of the Abbate Pietro CHIARI; Venezia, 1750, 8vo. page 172.

De l'ancienneté de la peinture par FRAQUIER, printed in the first volume of *Mémoires de l'Académie des Belles Lettres*.

Sur l'origine et l'histoire de l'art, par Studemund; Jena, 1767, 8vo.

Upon the history of painting in general, may be found: *Histoires des arts qui ont rapport au dessin, divisée en trois livres, où il est traité de son origine, de son progrès, de sa chute, et de son rétablissement*, par MONIER; Paris, 1698; 2d edition, 1705, 8vo.

The perfect painter, or a history of the origin, progress, and improvement of painting, 1730. 12mo.

*Introductio ad historiam artis delineatoriae*, by Peter CINER: printed in his work called "*Dissertationes literariæ*;" published at Florence in 1742, 8vo. at page 333 and following.

*Essai d'une histoire des arts du dessin*, par Antoine Frédéric BUSCHING; Hamburgh, 1761, 8vo.

*Della patria degli arti del disegno del Gherardo d'ARCO*; Cremona, 1785.

*Anecdotes des beaux-arts, contenant tout ce que la peinture, la gravure, l'architecture, et la vie des Artistes*

offrent de plus curieux et de plus piquant chez tous les peuples du monde, depuis l'origine de ces différens arts jusqu'à nos jours; Paris, 1776, 3 vol. 8vo.

Domenico MANNI, del vero pittore Luca, et del tempo del suo fiorire; Firenze, 1764, 4to.

Dell' errore che persiste di attribuirsi le pitture al S. Evang. by the same author, and published also at Florence in 1766, 4to.

The most esteemed treatises upon the art among the Greeks and Romans are; the well known work, by the Count CAYLUS entitled: *De l'amour des beaux arts, et de l'extrême considération que les Grecs avoient pour ceux qui les cultivoient avec succès.* This interesting tract is to be found in the 21st volume of the "*Mémoires de l'Académie des Belles Lettres*, page 174.

*Histoire de la peinture ancienne, extraite de l'Histoire Naturelle de Pline, avec le texte Latin, corrigé sur les manuscrits de Vossius et sur la première édition de Venise, et traduit en François par David DURAND, avec des remarques; Londres, 1725, folio.* An excellent sequel to this work is to be found in Count CAYLUS' treatises in the nineteenth, twenty-seventh, twenty-ninth, and thirtieth volume of the *Mémoires de l'Académie des Inscriptions et Belles Lettres*, called "*Sur les tableaux de Polygnote, sur quelques passages de Pline, qui concernent les arts, sur les tableaux de Cébès et de Philostrate, sur le tableau de Vénus par Apelles.*"

The third and fourth part of the work entitled "*Gallus Romæ hospes*," by Louis MONT JOSIEU; Rome, 1585. 4to. and which is also to be found in the ninth volume of the *Trésor de GRONOVIVS: de pictura et sculptura antiquorum.*

*De l'origine de la peinture et des plus excellens peintres de l'antiquité, Paris, 1660, in 4to.*



Des peintres anciens et de leurs manières, in the tenth volume of the work called "Nouveaux choix des Mercurès."

Joann. FONSECA, de pictura veterum.

Della pittura antica da G. B. BELLORI; Venice, 1697, 4to.

Also a " Treatise on ancient painting, containing observations on the rise, progress, and decline of that art among the Greeks and Romans; the high opinion which the great men of antiquity had of it, its connexion with poetry and philosophy, and the use of it that may be made in education: to which are added some remarks on the particular genius, character, and talents of Raphael, Michael Angelo, Nicholas Poussin, and other celebrated modern masters; and the commendable use they made of the exquisite remains of antiquity in painting and sculpture; the whole illustrated and adorned with fifty pieces of ancient painting, discovered in the ruins of old Rome, accurately engraved from drawings of Camillo PADERNI, a Roman, by George TURNBULL. London, 1740, in folio.

An enquiry into the causes of the extraordinary excellence of ancient Greece in the arts; London, 1767, 8vo.

In the " Archæologia litteraria" of ERNESTI, in a work with a similar title by MARTINI, and in that of SIBIENKEES, may be found several interesting and curious chapters on the art of painting among the ancients, and in the sixteenth volume of the works of FALCONET, published at Lausanne in 1781, is an excellent treatise, entitled " Sur la peinture des anciens; and on the same subject are " Recherches sur l'origine, l'esprit, et les progrès des arts de la Grèce, sur leur connexion avec les arts et la religion des anciens peuples de l'Inde, de la Perse, du reste de l'Asie, de l'Europe, et de l'Egypte, London, 1785, 4to.

Sur la peinture des anciens, servant de supplément à l'histoire de l'art, par A. RIEM; Berlin, 1787, 4to.

*A Description of the Amphitheatre at Nismes.* 425

“Observations on the art of painting among the ancients” in the third volume of the *Memoirs of the Literary and Philosophical Society of Manchester*, 1790, in 8vo.

(*To be continued.*)

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ART. VIII. *A Description of the Amphitheatre at Nismes.*

*To the Editor of ANNALS OF THE FINE ARTS.*

SIR,

I SEND you a genuine extract of a letter containing a description of the Amphitheatre at Nismes, if you think it can be acceptable to your readers, it is at your service.

I am, &c.

R. P.

We had determined to make Nismes our winter-quarters, where, safe from the storms and tempests of the north, and under the influence of a mild and genial day, we might have sufficient leisure to examine those noble remains of Roman magnificence by which this city is distinguished from all others in France. Animated with this idea, and enamoured of the simple grandeur, which distinguishes ancient from modern buildings, we left Paris in the dead of winter, and turned our backs on all the splendid exhibitions with which that fascinating city abounds. Here, while our friends at the north are freezing by the fire, we either sit

with the windows open to catch the influence of the enlivening sun, or sally out to visit the Amphitheatre, the Temple of Diana, or some other curiosity with which our Roman residence abounds.

The city of Nismes was chosen by the Romans, in preference to every other city in Transalpine Gaul.

Having had the whole world as the object of their choice, they shewed, by their preference of Nismes, that they well knew how to choose a situation. This city stands on a gradual descent; below a rich valley, covered with corn in its due season, extends till it is lost to the sight: behind, the hill ascends like a theatre, covered with vines and olive trees, almost to the summit, which is crowned with wood. Corn and oil are decisive marks of a fertile country; if any thing is wanting to complete the idea, silk might be added; abundance of mulberry trees are cultivated in the plains, to furnish the large manufactories of silk stockings, for which Nismes has been long famous. But these, it may be said, are present appearances and modern improvements; it is confessed. The state of agriculture, and the arts, at the time when this city was cherished and favoured by the Romans, has not been handed down to us with sufficient accuracy; but a monument of their skill in architecture, one of the noblest and most useful of the arts, has subsisted upwards of sixteen hundred years, and still bids fair to survive modern buildings. Imagine me, my dear friend, as writing this upon one of

the seats of the glorious Amphitheatre, where the once masters of the world were seated. Form to yourself the idea of a perfect ellipse, whose longest axis, from east to west, is upwards of four hundred feet; its shortest more than three hundred. To an eye placed in the arena, and looking up around the thirty-two rows of seats rising over each other, which held the spectators, computed at about twenty thousand, the various party coloured dresses, different attitudes, &c. which such a numerous and mixed assembly must have produced, create a *tout-ensemble* that beggars all description, and exceeds all the idea that the imagination of a modern can conceive, as no spectacle from which to form an analogy now exists on the face of the globe. One of the largest, if not the largest, theatres in Europe, is the Opera-house at Paris, which yet does not contain three thousand persons. This Amphitheatre was built by the Romans, in the time of Antoninus Pius, to decorate a provincial city far from their capital, and at an expense which a nation could scarcely bear. The external is formed into two rows of columns of the Tuscan order, opened with two rows of arcades, sixty in a row, which gives such an air of lightness to a building of such amazing extent, as is almost inconceivable. Four great arcades give access to the arena and internal part of the building: these arcades are exactly opposed to the four cardinal points, of which the north appears to be the principal, having a grand pediment over it; these lead to the stair-



cases, which end in three ranges of vomitoria, that conducted the spectators to their seats : the lower range is totally destroyed ; of the second little remains ; but of the third, almost the whole. On entering the theatre from the upper range of vomitoria, the *coup d'œil* is most astonishing : the entire wall of more than three-fourths of the building is complete : the rows of seats are differently broken in different places ; in one they are complete, as far as to seventeen ; there were originally thirty-two. An author of character, who has written a book purposely on the curiosities of Nismes, has calculated the number of spectators at something more than seventeen thousand, by allowing twenty inches of seat to each person, he seats that number very commodiously ; I measured out twenty inches upon one of the seats, and found I did not nearly occupy it, seventeen were sufficient for me sitting at my ease ; I am inclined to believe that in crowded assemblies fourteen inches are as much space as each person on an average can separately occupy ; I have therefore little difficulty in supposing that twenty thousand, which is generally given as the round number, might be very commodiously seated within this Amphitheatre. The seats are of a very convenient height, from 18 to 22 inches, they are solid square or rather parallelogramic blocks of stone of immense size, and were probably covered for the higher ranks of people. I measured four of the stones in the second row of arcades, and found several up-

wards of seventeen feet in length; breadth and thickness proportional. They are laid without the smallest quantity of cement, and the whole construction is simple to a degree that is almost inconceivable: yet in some places the junction is scarcely perceptible, but the whole wall appears as it were one solid block, with the fissures almost obliterated. The arches are turned of solid wedge-shaped blocks, placed side by side, and thus the incumbent weight, enormous as it was, only pressed the wedges closer together. Instead of cement they fastened their stones with large cramps of iron, four or five inches broad, and two inches deep: but though they rejected the use of mortar from those parts of the building which were exposed to the open air, yet in the internal parts a great quantity is found, but not of that friable kind in use at this day, and which crumbles to dust between your fingers. The Roman mortar of this building is as hard, as the stone itself, and seems to be composed of pieces of marble, pulverised stones, all connected by a gluten, and now scarcely to be broken with a hammer. Large broad, flat surfaces, accurately fitted to each other, and touching exactly in all points, supported enormous weights in ancient buildings, and in a late addition to an ancient work at the Pont du Garde, (another glorious remain of ancient grandeur) I remarked that to occupy the same surface in similar buildings, where the ancients made use of two stones, the moderns employ nine and sometimes twelve.

Nothing but the extreme difficulty, perhaps, of taking such a pile to pieces, has preserved it to the present time, considering the number of rude shocks it has undergone from savage hands. Marks of fire appear in several parts of the building. The ornaments of this building are various; among these, one of the most conspicuous is the Roman Eagle; and on several of the pillars of the Amphitheatre are sculptured those species which, howsoever indelicate in modern times, one would almost be led to conjecture, were intended, at least in many instances, rather as symbols of population and the strength of a state. All the ornaments are greatly mutilated, and the Roman eagles are all decapitated. The savage conquerors that triumphed over the Roman power, insulted the vanquished, by disgracing and destroying their arms.—I now take my leave, shortly to quit the shores of the Mediterranean, and depart for Italy.

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ART. IX. *Journey of HORACE from Rome to Brundisium, on the Appian Way.* By Sir RICHARD COLT HOARE, *Bart.*

(From the Classical Tour, just published.)

HITHERTO I have considered this interesting line of road as an antiquary and as an artist. I have endeavoured to illustrate its antiquities, and point out the natural beauties that accompany it. I shall

now exhibit its course in a more classical point of view, and with such companions as Mæcenas, Virgil, and Horace, I flatter myself that a repetition of the journey will neither prove tedious nor unamusing.

This journey to Brundisium, which gave rise to the Poet's entertaining narrative, originated from the desire of effecting a reconciliation between Octavius Cæsar and Marc Antony, who had been long rivals for power and empire. Mæcenas was the chief promoter of this friendly plan, and most probably persuaded Horace, the natural friend of Octavius and himself, to join the party, and to add his interest to that of their other friends.

The poet quitted Rome in company with Heliodorus, a learned rhetorician, and rested the first night at Aricia (now La Riccia), where they were not very well accommodated.

“ Egressum magnâ me excepit Aricia Româ  
Hospitio modico; rhetor comes Heliodorus  
Græcorum longè doctissimus.”

With Heliodorus, who by far possess'd  
More learning than the tribe of Greeks profess'd,  
Leaving imperial Rome, I took my way  
To poor Aricia, where that night I lay.

From thence he continued his journey to *Appii Forum*, which derived its name from Appius Claudius, the founder of the celebrated *Via Appia*, on which this place was situated. There passengers embarked on board vessels, which conveyed them



on a canal, called *Decennoveane*, to the neighbourhood of Terracina; and here our travellers had, doubtless, good reason to complain of the badness of the water, the croaking of the frogs, and the impertinence of the boatmen. How humorously has the poet described his adventures at this halting place!

“ . . . . . inde Forum Appi  
Differtum nautis, cauponibus atque malignis.  
Hic ego, propter aquam, quod erat teterrima, ventri  
Indico bellum, cœnantes haud animo æquo  
Expectans comites.”

To *Forum Appii* thence we steer, a place  
Stuff'd with rank boatmen, and with vintners base.  
The water here was of so foul a stream,  
Against my stomach I a war proclaim,  
And wait, though not with much good humour, wait,  
While with keen appetites my comrades eat.

In the same vein of good humour, notwithstanding the privation of supper, the poet continues his narration of the nightly scenes that ensued on the passengers embarking.

“ . . . . . jam nox inducere terris  
Umbras, et cœlo diffundere signa parabat.  
Tum pueri nautis, pueris convicia nautæ  
Ingerere. Huc appelle: trecentos inseris; ohe!  
Jam satis est. Dum æs exigitur, dum mula ligatur  
Tota abit hora. Mali culices ranæque palustres  
Avertunt somnos: Absentem ut cantat amicam  
Multâ prolutus vappâ nauta, atque viator  
Incipit; ac missæ pastum retinacula mulæ  
Nauta piger saxo religat, stertitque supinus,

Jamque dies aderat nîl quum procedere lintrem  
Sentimus ; donec cerebrosus prosilit unus,  
Ac mulæ nautæque caput lambosque saligno  
Fuste dolat. Quartâ vix demum exponimur horâ."

The night o'er earth now spread her dusky shade,  
And through the heavens her starry train display'd ;  
What time, between the slaves and boatmen, rise  
Quarrels of clamorous rout. The boatman cries,  
" Step in, my masters ;" when with open throat,  
" Enough, you scoundrel ! will you sink the boat ?"  
Thus, while the mule is harness'd, and we pay  
Our freight, an hour in wrangling slips away.  
The fenny frogs, with croaking, hoarse, and deep,  
And gnats, loud buzzing, drive away our sleep.  
Drench'd in the lees of wine the wat'ry swain,  
And passenger, in loud alternate strain,  
Chaunt forth the absent fair, who warms his breast,  
Till wearied passenger retires to rest.  
Our clumsy bargeman sends his mule to graze,  
And the tough cable to a rock belays.  
Then snores supine ; but when at rising light  
Our boat stood still, up starts a hair-brain'd wight ;  
With sallow cudgel breaks the bargeman's pate,  
And bangs the mule at a well favour'd rate.

Liberated at length from such accommodations,  
and from such companions, with what joy did the  
travellers refresh themselves at the pure stream of  
Feronia's fountain ; and with what anxiety did they  
anticipate the meeting of Mecænas and Cocceius  
at Anxur.

" Ora manusque tuâ lavimus, Feronia, lymphâ ;  
Millia tum pransi tria repimus, atque subimus  
Impositum saxis latè candentibus Anxur.

Huc venturus erat Mecænas,\* optimus atque  
Cocceius,† missi magnis de rebus uterque  
Legati; aversos soliti componere amicos."

At ten, Feronia, we thy fountain gain;  
There land, and bathe; then after dinner creep  
Three tedious miles, and climb the rocky steep,  
Whence Anxur shines; Mecænas was to meet  
Cocceius here, to settle things of weight,  
For they had oft in embassy been join'd,  
And reconcil'd the masters of mankind.‡

At Anxur, better known in modern times by the name of Terracina, Mecænas, accompanied by Cocceius and Capito Fonteius, joined Horace and his friend Heliodorus. Fonteius Capito, whom the poet describes, was a man, *factus ad unguem*,§ of the most polished and accomplished manners, and a friend to Antony.

\* We find few characters of antiquity more deservedly celebrated than that of Mecænas; he was the friend and adviser of the Emperor Augustus, and the associate of Virgil and Horace. To his interference the former is said to have owed the restitution of his lands, and the latter his forgiveness, for having espoused the cause of Brutus, at the battle of Philippi. His encouragement of literature was so great, that the patrons of it were, from him, called Mecænates.—*Lempriere*.

† Cocceius Nerva, a friend of Horace and Mecænas, and grandfather to the Emperor Nerva; he was one of those who settled the disputes between Augustus and Antony. He afterwards accompanied Tiberius to his retreat in Campania, and starved himself to death.—*Lempriere*.

‡ The object of Mecænas and Cocceius, in this journey, is here alluded to, namely, the reconciliation of Antony with Augustus.

§ This figurative expression is taken from engravers in wood or marble, who were accustomed to pass their nail over the work, to know if it were well polished.

“ . . . Interea Mecænas advenit, atque  
 Cocceius, Capitoque simul Fonteius, ad unguem  
 Factus homo; Antonî, non ut magis alter, amicus.”  
 There while I bath’d my eyes with cooling ointment,  
 They both arriv’d according to appointment.  
 Fonteius too, a man of worth approv’d,  
 Without a rival by Antonius lov’d.

Passing through the town of Fundi, where, not without ridicule, they took leave of the Prætor Aufidius Luscus, they proceeded to the town of the Mamurræ, having Murena as their host, and Capito as their *restaurateur*.

“ Fundos, Aufidio Lusco prætore, libenter  
 Linquimus; insani ridentes præmia scribæ,  
 Prætextum, et latum clavum, prunæque batillum.  
 In\* Mamurrarum lassi descendimus urbem,  
 Murenâ præbente domum, Capitone culinam.”

\* The annotator on Horace makes the following observation on this passage. In *Mamurrarum urbe*. The stroke of satire, here, is of a delicate and almost imperceptible malignity. *Formæ* the real name of the city which Horace alludes to, belonged to the Lamian family, whose antiquity conferred an honour upon it. But our poet paraphrases it by the name of a person who was born there, and who had made his country famous in a very different manner. *Mamurra* was a Roman knight, so infamous for his rapine, luxury, and debauchery, that he was styled by the poet Catullus, *Doctor Formianus*. Lempiere distinguishes *Mamurra* under the title of a Roman knight, born at Formiæ, who followed the fortune of Cæsar, in Gaul, where he greatly enriched himself; he built a magnificent palace on the Cælian hills in Rome, and was the first who encrusted his walls with marble.

I have, in a former tour, observed, that the remembrance of Mamurra is still preserved in the name of a village on the road to Naples.



Laughing, we leave an entertainment rare,  
 The paltry pomp of *Fundi's* foolish mayor,  
 The scrivener *Luscus*, now with pride elate,  
 With incense fum'd, and big with robes of state.  
 From thence our wearied troop at *Formiæ* rests,  
*Murena's* lodgers, and *Fonteius'* guests.

The morning sun of the ensuing day shone propitiously upon the travellers at *Sinuessa*, and added *Plotius*, *Varius*, and *Virgilius* to their party. With what natural joy, friendship, and affection, does Horace express himself on this happy meeting—with no poetical jealousy, but with pure emanations of a feeling heart.

“ Proxima lux oritur multò gratissima, namque  
*Plotius* et *Varius Sinuessæ*,\* *Virgiliusque*  
*Occurrunt*, animæ, quales neque candidiores  
*Terra tulit*; neque queis me sit devinctior alter.”

Next rising morn with double joy we greet,  
 When we with *Plotius*,† *Varius*, *Virgil* meet.  
 Pure spirits these; the world no purer knows,  
 For none my heart with such affection glows.

From *Sinuessa*, the learned junto proceeded on the Appian Way to the next station of *Pons Campanus*, where the officers, distinguished by the name of *parochi*, supplied them with salt and wood. From thence they continued their route to

\* It is rather singular, that no mention should have been made by Horace of the city of *Minturnæ*, which was a station on the Appian Way, between *Formiæ* and *Sinuessa*.

† *Plotius* and *Varius* were intimately acquainted with Horace and *Virgil*, and were appointed by Augustus to revise the *Æneid* of *Virgil*.

Capua, where both travellers and mules rested; Mænas went to play, Horace and Virgil to sleep.

“ Proxima Campano ponti quæ villula, tectum  
Præbuit; et parochi,\* quæ debent, ligna, salemque.  
Hinc muli Capuæ clitellas tempore ponunt.  
Lusum it Mænas. dormitum ego Virgiliusque.”

Near the Campanian bridge that night we lay,  
Where public officers our charges pay.  
Early next morn, to *Capua* we came;  
Mænas goes to tennis, heartful game,  
To a week appetite, and tender eyes;  
So down to sleep with Virgil, Horace lies.

Their next halting place was at *Caudium*, where they were hospitably received at the noble villa of Cocceius, situated above the Caudian tavern.

“ Hinc nos Coccei recipit plenissima villa  
Quæ super est Caudi cauponas.”

Then by Cocceius we were nobly treated,  
Whose house above the Caudean tavern's seated.

The Poet now takes an opportunity of relating, with humour, a squabble that took place between Messius and Sarmentus, which I shall not insert, it being only episode to our journal. The

\* Before the consulship of Lucius Posthumius, the magistrates of Rome travelled at the public charge, without being burthensome to the provinces, afterwards commissaries were appointed in the great roads, to defray all expenses of those who were employed in the business of the state. They were obliged, by the *Lex Julia de provinciis*, to provide lodging, fire, salt, hay, and straw.—*Editor of Horace.*

party now proceeds to Beneventum, where the too attentive host set his house on fire, by roasting a dish of lean thrushes.

“Tendimus hinc recta Beneventum, ubi sedulus hospes  
Pæne arsit, macros dum turdos versat in igne.”

At our next inn our host was almost burn'd,  
While some lean thrushes at the fire he turn'd :  
Through his old kitchen rolls the god of fire,  
And to the roof the vagrant flames aspire.  
But hunger all our terrors overcame,  
We fly to save our meat, and quench the flame.

Our travellers now approached the mountainous district of Apulia, and baited at the village of *Trivicus*, where the god of fire still persecuted them with volumes of smoke.

“Incipit ex illo montes Apulia notos  
Ostentare mihi, quos torret Atabulus, et quos  
Numquam erepsemus, nisi nos vicina Trivici\*  
Villa recepisset, lachrymoso non sine fumo,  
Udos cum foliis ramos urante camino.”

Apulia now my native mountains shews,  
Where the north wind with nipping sharpness blows.  
Nor could we well have climb'd the steepy height,  
Did we not at a neighbouring village bait,  
Where from green wood the smothering flames arise,  
And with a smoky sorrow fill our eyes.

Our Poet finds himself at a loss to express, *in verse*, the name of the little town which next received him, and which he places at the distance of

\* We may still recognise the ancient *Trivicus* in the modern *Vico*, which is situated directly east from Beneventum, and between it and Ascoli.

twenty-four miles from the *Villa Trivici*, and where he again had reason to complain of bad water; though the bread was of so excellent a quality that travellers were accustomed to carry a supply of it with them to *Canosa*, where the bread was gritty.

“ Quatuor hinc rapimur viginti et millia rhedis,  
Mansuri oppidulo, quod versu dicere non est :\*  
Signis perfacile est. Venit vilissima rerum  
Hic aqua : sed panis longè pulcherrimus, ultra  
Callidus ut soleat humeris portare viator :  
Nam Canusî lapidosus ; aquæ non ditior urna.”

In coaches thence at a great rate we came,  
Eight leagues, and baited at a town, whose name  
Cannot in verse and measure be exprest,  
But may by marks and tokens well be guest.  
Its water, nature's cheapest element,  
Is bought and sold; its bread, most excellent,  
Which wary travellers provide with care,  
And on their shoulders to *Canusium* bear,  
Whose bread is sandy, and its wealthiest stream,  
Poor as the town's of unpoetic name.

At *Canosa* the travellers had the mortification of losing *Varius*, who quitted the party with general regret.

\* It is generally supposed that this town was *Equotuticus* or *Equomagnus*, by each of which titles it is noticed in the ancient itineraries, and placed at the distance of twenty-one or twenty-two miles from *Beneventum*. But our Poet is not quite clear with regard to distances, if we give credit to the itineraries; for he makes the distance between the *Villa Trivici* and the *Oppidulum quod versu dicere non est*, to be twenty-four miles; whereas, according to all the itineraries, the whole distance from *Equotuticum* to *Beneventum* does not exceed twenty-two miles.



"Flentibus hic Varius discedit moestus amicis."

Here Varius leaves us, and with tears he goes;  
With equal tenderness our sorrow flows.

After a tedious and a wet journey, the travellers proceeded to *Rubi*, now Ruvo, and on the next day reached Bari, on the sea coast; the weather more favourable, the road worse.

"Inde Rubos fessi pervenimus, utpote longum  
Carpentes iter, et factum corruptius imbri.  
Postera tempestas melior, via pejor ad usque  
Barî mœnia piscosi."

Onward to *Rubi*, wearily we toil'd,  
The journey long, the road with rain was spoil'd.  
To *Bari*, fam'd for fish, we reach'd next day;  
The weather fairer, but much worse the way.

The following station was *Egnatia*, now Agnazio, situated near the sea coast, where the relation of a miracle, equal in wonder to that annually performed at Naples,\* tended to amuse the travellers.

" . . . . Dein Gnatia lymphis  
Iratæ extincta dedit risusque jocosque,  
Dum, flammis sine, thura liquescere limine sacro  
Persuadere cupit. Credat Judæus Apella,  
Non ego."

Then water-cursed *Egnatia* gave us joke,  
And laughter great, to hear the moon-struck folk

\* I allude to the blood of S. Januarius, which is supposed to liquify on being produced before the head of the Saint. I saw this supposed miracle, and agree with Addison, that it is the most bungling trick that ever was attempted.

Assert, if incense on their altars lay,  
Without the help of fire it melts away.  
The sons of circumcision may receive  
The wond'rous tale; which I shall ne'er believe.

From Egnatia, the travellers continued their route to *Brundusium*, now Brindisi, having passed fifteen days on the road; how pleasantly and profitably need not to be questioned, when we recollect that Mecænans, Heliodorus, Plotius, Varius, Virgilius, and Horatius composed this party. The travellers' route was as follows:

First Day.	Aricia, now La Riccia.
Second Day.	Forum Appii.
Third Day.	Anxur, now Terracina.
Fourth Day.	Fundi, now Fondi.
Fifth Day.	Formiæ, now Mola di Gaeta.
Sixth Day.	Sinuessa, near Mondragone.
Seventh Day.	Pons Campanus, now Capua.
Eighth Day.	Caudium.
Ninth Day.	Beneventum, now Benevento.
Tenth Day.	Trivicum, now Vico.
Eleventh Day.	Equotuticum, unknown.
Twelfth Day.	Rubi, now Ruvo.
Fourteenth Day.	Bari, still Bari.
Fifteenth Day.	Brundusium, now Brindisi.

“*Brundusium longæ finis chartæque viæque.*”

From thence our travels to Brundusium bend,  
Where our long journey and my paper end.

ART. X. ENVY AND EMULATION. *An Anecdote for young Painters.*

AT one of the celebrated schools of painting in Italy, a young man, named Guidotto, produced a piece so excellent, that it gained the admiration of all the masters in the art. This performance was looked upon with very different eyes by two of his fellow scholars. Brunello, the elder of them, who had himself acquired some reputation in his studies, regarded all the honour Guidotto had acquired as so much taken from himself; and longed for nothing so much, as to see him lose the credit he had gained. Afraid openly to decry the merit of a work which had gained the approbation of the best judges, he threw out secret insinuations that Guidotto had been assisted in it by one or other of his masters; and he affected to represent it as a sort of lucky hit, which the reputed author would probably never equal.

Not so, Lorenzo.—Though a very young proficient in the art, he represented in its full extent the excellence of Guidotto's performance, and became one of the sincerest of his admirers. Fired with the praises he daily heard bestowed on Guidotto, his fellow pupil, he ardently longed to deserve the same; and placed him before his eyes as a model, which it was his highest ambition to equal. He entered with his whole soul into the career of improvement, was the first and last of all the scholars in the designing-room, and devoted to practice at home those hours, which other youths passed in amusement. It was long before he could please himself with any of his attempts, and he was continually exclaiming, "Alas, how far distant is this from Guidotto's!" At length, however, he had the satisfaction of becoming sensible of his progress; and having received considerable applause for one of his per-

formances, he ventured to say to himself, "and why may not I too become a Guidotto?"

Guidotto had prepared, for the anniversary of the day when prizes were rewarded in the school, a piece which was to excel all he had before executed. He had just finished it on the evening before the exhibition, and nothing remained but to heighten the colours by means of a transparent varnish. The malignant Brunello contrived artfully to convey into the phial containing this varnish some drops of a caustic preparation, the effect of which would be entirely to destroy the beauty and splendour of the piece—Guidotto laid it carefully on by candle light, and then with great satisfaction hung up his picture by the public room against the morrow. Lorenzo, with vast application, had finished a piece, which he humbly hoped might appear not greatly inferior to some of Guidotto's earlier performances.

The important day arrived—The company assembled in the great room, where the light had just been fully admitted by drawing a curtain. All went up to Guidotto's picture, when behold, instead of the beauty which they had conceived, there was nothing but a dead surface of confused and blotched colours. The unfortunate youth burst into an agony of grief, and exclaimed, that he was betrayed and undone. Lorenzo, little less affected than Guidotto himself, cried out—"Gentlemen, this is not Guidotto's work: I saw it when only half finished, and it was then an exquisite performance." Every one admired Lorenzo, and sympathized in the disgrace of Guidotto; but it was impossible to adjudge the prize to his picture, in the state in which they beheld it. It was therefore awarded to Lorenzo, who immediately presented it to Guidotto, saying, "Take what merit would have acquired you, had not the basest malice and envy defrauded you of it. If hereafter I may aspire to equal you, it shall be by means



of fair competition, not by the aid of treachery." Lorenzo's noble conduct excited the warmest encomiums among the judges, who at length determined that for this time there should be two equal prizes distributed; for, if Guiddotto had deserved the prize of painting, Lorenzo was entitled to that of virtue. C.

ART. XI. *Rejected Pictures from the Exhibition at the ROYAL ACADEMY, 1819.*

"There they are, done in the true spirit and style of portrait painting, and not like our modern Raffaelles, who will make your picture independant of yourself;—no! the great merit of these are. the inveterate likeness they bear to the originals."

SHERIDAN.

(Concluded from page 272).

27. *Portrait of a new made City Knight.*

"Titles are marks of honest men and wise;  
The fool, or knave, that wears a title, lies."

YOUNG.

Rejected for very obvious reasons.

P.

28. *The Family of W. C-bb-tt, in Long island, America.*

"Nos patriam fugimus, nos dulcia linquimus arva."\*

VIRGIL.

29. *Portrait of Alderman W—th—n.*

"I am a linen draper bold,  
As all the world doth know."

COWPER.

Refused from a superabundance of civic honours this year, and reserved till the worthy alderman be knighted, and then thrice welcome Sir Robert. P. S. and M.

\* "We leave our country, we quit our delightful plains."

30. *A whole length Statue of the French Republic.*

"Fuit Ilium."\* VIRGIL.

31. *Allegory. A gallant soldier chastising a black dwarf.*

"By outward shew let's not be cheated,

An ass should like an ass be treated."

GAY.

The Academy do not understand the allegory, and therefore we take the safe side of the question and postpone, not entirely reject it. P.

32. *Private View of a general Assembly of R—l Ac—  
d——ns. Coach money, &c. being distributed to the  
members in attendance.*

"———Let none presume

To wear an undeserved dignity.

Oh that estates, degrees, and offices,

Were not deriv'd corruptly; that clear honour

Were purchas'd by the merit of the wearer!

How many then should cover, that stand bare?

How many be commanded, that command?"

SHAKESPEARE.

Refused for the reasons given in No. 8. P. S. and M.

33. *Portraits of the P-tt Club deciding upon works of art.*

"Tories in taste—Roundheads in religion and Cavaliers in criticism."  
Elements of Art, note to Canto 4.

Refused for want of room. The Academy do not like large pictures.

34. *The D-r—t-rs of the Br-t—h In——n offering  
Historical pictures to the public buildings of their  
country.*

"Munus Apolline dignus."† Hon.

We do not like to encourage a bad example. P.

\* "Troy (France) has been."

† "An offering worthy of Apollo."

35. *Portrait of Sir T——s L——wr——ce.*

"A curious artist long inur'd to toils  
Of gentler sort, with combs and fragrant oils:  
Whether by chance, or by some god inspir'd,  
So touch'd his *curls*, his mighty soul was fir'd.  
In active measures, brought from France, he wheels,  
And triumphs, conscious of his learned *heels*."—YOUNG.

36. *Portrait of —— C——, Esq. R. A.*

"Oft has it been my lot to mark,  
A proud conceited, talking spark,  
With eyes, that hardly serv'd at most  
To guard their master 'gainst a post;  
Yet round the "schools" the blade has been  
To see whatever could be seen,  
Returning from his finish'd tour,  
Grown ten times pertter than before."—MERRICK.

Portraits may be too like, and so identical as to destroy beauty. This falling under this censure, we rejected it.—  
P. and M.

37. *A well-known Editor in close conversation with the Ac—d——ns, at the Dinner, and promising praise to all.*

"A blockhead's flattery,  
Whose praise defames; as if a fool should mean  
By spitting in your face to make it clean."—YOUNG.

Rejected for want of room.—P.

38. *Portrait of the Marquis C——va in his atelier, at work upon his Hebe.*

—————"the statue seem'd to breathe,  
And soften into flesh; beneath the touch  
Of forming art, imagination-flush'd."—THOMSON.

Rejected as being too satirical in making a great sculptor work his own marble—besides setting a bad example. We of our school do not condescend to such menial labours.—M.

39. *Portrait of the Professor of Anatomy.*

" ————— I am Sir Oracle,

" And when I ope my lips let no dog bark."—SHAKESPEARE.

As the learned Professor exhibits himself in whole length to so much advantage at the lectures, a three-quarter was thought unworthy of his astonishing merits.—P. S. and M.

40. *Plan, elevation and section, of P—ce H—re, Esq.*

" A merrier man,

Within the limit of becoming mirth,

I never spent an hour's talk withal."—SHAKESPEARE.

Seriously we do not admire "Merry Men;" and the artist can expect no favour from us, although his plan, elevation, and section of a man is very novel. Nor do we understand sections or dissections.—P. and M.

41. *A View of London, from Westminster.*

" Let but thy wicked men from out thee go,

And all the fools that crowd thee so,

Even thou who dost thy millions boast,

A village less than Islington will grow,

A solitude almost."—COWLEY.

The Academy will not condescend to give any reasons for rejecting this view of our Metropolis.—P. S. and M.  
nem. con.

42. *Sir F. B—d—tt, Bart. writing from C—tt—sbr—k House to the W—tm—r El—ct—rs.*

————— Verbosa ac grandis epistola venit

A Capræis\*

43. *Whole length Portrait of R— C—s—wy, Esq. R. A. in miniature, by himself.*

" Natura lo fece, e poi ruppa la stampa."

Rejected as too ego-istical and untrue. We have many of the same stamp, thank God, yet in the Academy.—P. and M.

\* A verbose and turgid epistle comes from C—tt—sb—ke.



## 448 *Rejected Pictures from the Exhibition*

### 44. *Portrait of Mr. H—t addressing a Smithfield Congregation.*

“Mel in ore, verba lactis,  
Fel in corde, fraus in factis.”\*

Compare his mild speeches with his violent writings,  
and his acts with his professions.

The Academy are too loyal to like any of the name.—  
P. and M.

### 45. *The Professor of Painting lecturing the Academicians.*

“Projicit ampullas et sesquipedalia verba.”†—HOR.

Refused, as bearing an erroneous title. The Academicians are never lectured; the lectures are only for the boys. P. and M.

Protest by S.—I protest against this doctrine; the Lectures are for the members and students, and when I lecture, they know it to their cost, as I once told them.

“Thrice is he arm’d who has his quarrel just.”—SHAKESPEARE. Hem!

### 46. *A whole length Statue of Cupid.*

“Behold thy master and revere! for this is he  
Who was, or is, or is to be,”

Postponed till next year; the subject will not cool.  
P. and S.

### 47. *B—n—p—te at St. Helena; Sir H—ds—n L—e, on guard.*

“Auribus tenet lupum.”‡—TERENCE.

Refused for want of room.—P.

### 48. *A Reformer contemplating the bust of Sir F. B—d—tt.*

“Un sot trouve toujours un plus sot qui l’admire.”—BOILEAU.

\* Honey in his mouth, words of milk,  
Gall in his heart, fraud in his acts.

† He throws away his swollen phrases and six feet words.

‡ I hold a wolf by the ears.

49. *A—d—n W—h—n and Mr. H—t, a scene at  
G—dh—l. W—n loquitur.*

“ Bully declares the world shall know  
That he's my most determined foe,  
I wish him wide the tale to spread;  
For all that I from Bully dread  
Is, that the knave, to serve some end,  
May one day swear that he's my friend.”—OLD EPIGRAM.

Rejected for reasons best known to ourselves.—P. S.  
and M.

ART. XII.—*Sir JOSHUA REYNOLDS'S DINNER PARTIES.*

THE very various classes of different companies that were to be met with at Sir Joshua's table have not been improperly remarked by Mr. John Courteney, in a biographical sketch of his own life, although the volume contains but little else that is extraordinary or amusing. In page 77 he observes that Mr. Boswell was a favourite of Sir Joshua Reynolds. His table was frequented by men of the first talent, who met with equal complacence and good humour. Politics and party were never introduced. Literary subjects were discussed with good sense, taste and fancy, without pedantic tiresome dissertations. Wit and humour occasionally enlivened the festive board; but story telling, premeditated bon-mots, and studied witticisms, were not tolerated for a moment. Sir Joshua was excellently calculated for promoting lively rational conversation. His mind was active, perpetually at work. He aimed at originality, and threw out observations and sentiments as new, which had been often discussed by various authors; for his knowledge was principally acquired by conversation, and therefore superficial. However, he was a most pleasing, amiable companion; his manners easy, conci-

liating and unaffected. He had great good sense, and an exquisite correct taste; and if his ideas were not always new, they were often set off by liveliness of imagination; and his conversation abounded in pleasing and interesting anecdotes.

There was something singular in the style and economy of his table, that contributed to pleasantry and good humour; a coarse inelegant plenty, without any regard to order and arrangement. A table, prepared for seven or eight, was often compelled to contain fifteen or sixteen. When this pressing difficulty was got over, a deficiency of knives and forks, plates and glasses succeeded. The attendance was in the same style; and it was absolutely necessary to call instantly for beer, bread or wine, that you might be supplied before the first course was over. He was once prevailed on to furnish the table with decanters and glasses at dinner, to save time, and prevent the tardy manœuvres of two or three occasional undisciplined domestics. As these accelerating utensils were demolished in the course of service, Sir Joshua could never be persuaded to replace them. But these trifling embarrassments only served to enhance the hilarity and singular pleasure of the entertainment.

The wine, cookery and dishes were but little attended to; nor was the fish or venison ever talked of, or recommended. Amidst this convivial, animated bustle among his guests, our host sat perfectly composed, always attentive to what was said, never minding what was eat or drank, but left every one at perfect liberty to scramble for himself. Temporal and spiritual peers, physicians, lawyers, actors and musicians, composed the motley group, and played their parts without dissonance or discord.

At five o'clock precisely, dinner was served, whether all the invited guests were arrived or not. Sir Joshua was never so fashior<sup>n</sup> ill-bred as to wait an hour, perhaps,

for two or three persons of rank or title, and put the rest of the company out of humour by this invidious distinction.

What occasioned the inconveniences, as remarked by Mr. Courteney, was his frequently inviting many of those who happened to call on him at the moment, and of which the servants had no previous intimation, as no card of invitation had been sent to them. Another cause of this irregularity, was, that having no competent house-keeper, the management was left almost wholly to the servants, as he was too much occupied in his profession to lend it a thought himself, after he had given a general order for a dinner party; however, it may be remarked, that notwithstanding those inconveniences, none ever refused to partake of them or appeared not to esteem it both an honour and a pleasure to be at his table, from the highest to the lowest.

This mixture of company calls to my remembrance a remark of a well-known character upon that subject.

A large company being invited to dine at Sir Joshua's, Mr. Dunning, afterwards Lord Ashburton, was one, and chanced to be the first person of the company who came. On entering the room, he said "Well, Sir Joshua, and who have you got to dine with you to day? for the last time I dined with you in your house, the assembly was of such a sort, that by G— I believe all the rest of the world were at peace, for that afternoon at least."

This observation was by no means ill applied; for as Sir Joshua's companions were chiefly composed of men of genius, they were often disputatious, and apt to be vehement in argument.

*Northcote's Life of Reynolds*, 8vo. Edition, vol. 2, p. 93.



# REVIEW OF NEW EXHIBITIONS, BOOKS, PUBLICATIONS, &c.

## PUBLIC EXHIBITIONS.

ART. XIII. *The Fifteenth public Exhibition of the NORWICH SOCIETY OF ARTISTS, consisting of paintings and drawings now open at their Great Room. 1819.*

“ Si Venerem Coûs nunquam pinxisset Apelles  
Mersa sub æquoreis illa lateret aquis.”

OVID.

“ While fame is young, too weak to fly away,  
Envy pursues her, like some bird of prey ;  
But once on wing, then all the dangers cease,  
Envy herself is glad to be at peace.”

DUKE OF BUCKINGHAM.

The Norwich school of artists has furnished many able supporters to the metropolitan circle : Sharp, Vincent and Stark, among those who have come among us—and the Cromes, among those who stay behind, are living illustrations of this fact.

Norwich stands among the highest of the extra-metropolitan cities which patronize and encourage art. We know the city well, and its ambitious stretching out of hands in behalf of one of the greatest attributes of human wisdom deserves praise and open thanks. St. Andrew's Hall, with its whole lengths, by Beechey, Lawrence, Opie, Hoppner, Thompson, Catton, Clover, Gainsborough, and other able portrait painters, is one of the finest rooms in Europe—and our metropolis has nothing superior to it either in architecture, or public spirit in the encouragement of fine art. Statesmen, warriors, magistrates, all natives of the county, all eminent in their country's history, Nelsons, Windhams, Hobarts, Harbords, Smiths, (why have they not yet a portrait of their illustrious county-man, our friend Sir W. Hoste ?) all Norvicensians, crowd its walls, and time

may be well spent in examining its interesting display of pictorial and architectural merit.

Our stay in Norwich did not last till the opening of the Exhibition; but friendly correspondents, on whose judgments we can rely, allowing a little for some suaviter in modo criticism, pardonable in provincial critics, report thus of the exhibition, in the *Norwich Chronicle*, from which we extract the following passages from a review far too long for our pages.

“The Norwich Society of Artists, after submitting the Fifteenth Exhibition of their works, as arranged in their room at Sir B. Wrenche’s Court, to the private view of the Mayor and Corporation of this city, on Monday morning last, immediately opened it to the inspection of the public. The Catalogue contains a greater number of articles than last year’s; but although the present collection has to boast of several capital specimens, yet, in variety of departments and in general merit of execution, it falls far short of the results of former occasions. Such at least is the impression which a survey, by no means hasty or inattentive, has left in our minds: and we make this avowal with the less hesitation, because a sincere respect for this useful institution, and an ardent wish for the promotion of its liberal designs, are the motives (and the sole ones) with us for thus venturing to animadvert on an apparent relaxation of industry and zeal in the proceedings of its resident and honorary members, and at the same time to advocate the excitement of a spirit of renewed exertion among them. The object ever to be kept in view by this respectable association is the continued improvement of their knowledge and acquirements in the different branches of a science, which recommends itself no less by the advantages it communicates than by the pleasure it affords; and which, like the potent genius of histrionic art, is enabled,

by virtue of its own practical excellencies, "to hold as it were the mirror up to Nature."

"Among the portraits, No. 17, a half length of Captain Manby," deserves high commendation. Mr. Lane has produced at once a strong likeness and a very excellent picture. No. 53, whole length "Portrait of B. Leman, Esq. Mayor of Norwich, 1819," by J. Clover, to be placed in St. Andrew's hall. There are three other pictures by the same artist, viz. 27, "Portrait of Dr. Rigby."—59, a "Portrait of Mr. Priest," and 159, "Portrait of Osborne Butcher, Esq." all excellent likenesses, and well painted. J. Roth has also a portrait of "Mr. Shalders," 151, extremely like, and neatly executed. Mr. M. W. Sharpe has but two specimens of portrait here, viz. 60, "Mr. J. Crome;" and 157, which he jocosely terms "An Agreeable Situation," being in reality the representation of a perilous adventure that happened at a sailing match, near Norwich, to this gentleman and "Admiral" Clarke, whose likeness, as well as his own, he has here delineated.

"In another department of face painting, however, Mr. Sharpe has furnished a subject which reflects the greatest credit on his pencil. 65. "The Cup of Tea," exhibits an old rustic, seated by the hearth of his humble dwelling, at a table, on which a tea-pot, a jug, a knife and a brown loaf, respectively form the equipage and components of his frugal meal. The veteran husbandman has lifted a full saucer of the favourite beverage to his lips—his eyes, (of which age, though it has silvered his locks, does not yet seem to have impaired the lustre) we behold sparkling with the sense of anticipated comfort; the features of his honest countenance beam with peaceful satisfaction; and every limb of his labour-worn frame reveals the grateful fruition of undisturbed repose. The extended hand which holds the saucer, as well as the fore-shortened

one with the cup in it resting on the knee, are effectively touched; and the whole presents a lively yet chaste image of well discriminated native character.

“ 35, “ A Painter’s Study”—Miss Burroughes has conferred on the public a real source of gratification by enriching the walls of this collection, during the short term of its exhibition; with another proof of her talent for painting still life.

“ Proceeding next to the Landscapes, we observe several by J. Crome,\* the greater part of these, however, though discovering the hand of the experienced artist, and the knowledge of the diligent observer of nature, come nevertheless, more correctly speaking, under the denomination of *studies* rather than of *pictures*. 48, “ a Scene on the Norwich River; afternoon,” which is every way worthy of his abilities, experience, and labour.—There are three views by J. B. Crome, jun. all of them Dutch scenery; and from the casual selection of subjects, it so happens, that we can ourselves, vouch for one meritorious quality which they possess, viz. that of imparting a most lively and correct impression of locality. 18, “ The entrance to the Port of Rotterdam,” is an attractive piece,† the shipping in the broad stream of the Maese, and the edifices that line the opposite shore, on each side of the entrance to the principal canal, respectively display a decided and vigorous hand, aided in its effect by great truth of perspective—the water is transparent—and the National Yacht, with its reflections, offers some good colouring. 30, “ The Briel,”—situation well chosen, executed with great freedom, and with a relieving gleam of sunshine on the distant features of the country. 55, “ Boats

\* The first master of M. W. Sharp, Starke, and Vincent, and his promising son Mr. J. B. Crome, the President of the Society.—ED.

† We are told by one on whom we can depend, that this picture affords promise of great future eminence.—ED.



and the town of Flaarding"—the vessels are cleverly grouped, and with these the wood-embosomed farm-house on the bank of the river, is agreeably contrasted. The church and other distant objects complete a just representation of the picturesque, as nature furnishes it in the watery levels of Holland.

49, "Cattle," after Paul Potter, by J. Stark. This is a close and admirable imitation of the style and touch of a master equally eminent for correctness and high finish in his animals, and for the soft, sweet, and lucid tone of colouring which pervades his works. Having, at former exhibitions, derived pleasure from the view of Mr. J. S.'s productions, as emanating from his own invention, we regret that it is not in our power to record a renewal this time of his highly successful attempts at original design; but still more deeply do we regret to learn, that severe bodily affliction is the cause to which his present total relinquishment of the pencil is unfortunately to be ascribed.

63, "Cottage Scene," by J. Gooch, has a good deal of merit.

"47, "Bennett's Abbey," M. W. Sharp. A well painted composition, displaying great correctness of representation and boldness of handling; it shews judgment in the choice of situation, and considerable practical knowledge of the *chiaro-oscuro*. 149, "Wood Scene, with various species of Pheasants," by J. Sillett. Mr. S. has been happy in nicely imitating the various hues of rich and brilliant plumage.

"Among the Water-colour drawings, there are some Fruit and Flower pieces by the same artist, and also by his daughter, Miss Sillett, which respectively sustain his established reputation, and evince her improving talents in this branch of the art. In the same department, the performances of Miss Coppin, Miss Fitch, Miss Crome, and Miss M. A. Kittmer, claim to be noticed with great commendation.

“ That quarter of the room which is appropriated chiefly to Architectural subjects, exhibits several of great interest and merit. C. Hodgson and D. Hodgson, jun. and H. Ninham, have some clever drawings of this kind. There are some good Engravings, by W. C. Edwards and J. G. Walker; and a very ingenious model of Norwich Castle and Shire hall, taken from actual admeasurement, and executed in *papier maché*, by F. Wheatley. Our circumscribed limits, already greatly trespassed upon by the length of this article, oblige us to conclude: “ but though last” in this notice, yet “ not least” in our estimation are the windows in vitrified colours on glass, which ornament the entrance to the room, with landscape, figures, and coats of arms, richly and skilfully painted by J. W. Higham.—*Norwich Chronicle*.

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ART. XIV. *Private Exhibition of a Select Collection of Water colour Drawings belonging to WALTER FAWKES, Esq.*

MR. FAWKES, whose liberality in purchasing the best works in water colours of our most eminent English artists, as they were produced from year to year; and also of giving commissions for their execution, this season opened his collection by private invitation to the lovers of the arts, at his house in Grosvenor-place, Hyde-park corner. This art, as we have said before, is exclusively English, and Mr. Fawkes has encouraged it beyond any other gentleman of the day. He has therefore the finest collection of water colour paintings in existence. His drawings by Turner are transcendant in their class, and are not only the finest drawings in the world, but are also among the very best works of the artist. The rooms were crowded on each of the days by all the cognoscenti and fashionables of the country and it afforded us true

delight to witness the growing love for the arts the British public were every day putting forth.

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### NEW BOOKS.

ART. XV. *Elements of Anatomy; designed for the use of Students in the Fine Arts.* By JAMES BIRCH SHARPE, Member of the Royal College of Surgeons, and Student in the Royal Academy of Arts. London, HUNTER. 1818.

ANATOMICAL knowledge is rapidly encreasing among our younger artists in spite of the influence of bad anatomists, headed by the Professor of Anatomy at the Royal Academy, and in spite of the example too often held up of how far Reynolds carried his art and how great an artist he was without anatomical knowledge and without the power of drawing. These examples and this influence require no refutation as they are now understood and valued as they deserve.

The author of these elements is a surgeon by profession, and from having been admitted a student in the Academy we presume draws well enough for a surgeon, judging him comparatively (Charles Bell excepted) with his brethren. From this we suppose he is qualifying for the anatomical chair at the Academy. If his ambition lead him this way, he is perfectly right in studying drawing, but completely wrong in confining himself to the Academy alone, and to the Academicians ideas of beauty in the antique. Mr. Fuseli, to whom he has dedicated his book, seems to be the God of his idolatry in art; but this eminent critic is too much warped in favour of the old antique, and is too great a stranger to nature, to lead the student who depends on him solely. This it is, we presume; that

leads him to pronounce, backed by the opinion of the professor of painting, "the Gladiator, or the Warrior of Agasias as the chef d'œuvre of ancient art." Let Mr. Sharpe but draw from, study and examine the Theseus or the Ilyssus, or the exquisite Sixth Metöpe of the Parthenon: and if he is not warped by prejudice he must pronounce either of them to be as superior to the Warrior of Agasias, as the perfect specimen of Dorian art, the columns of the said edifice, are over the Roman corruptions at the Coliseum, or the equally wretched columns in the hall of the Academy. These opinions, put forth by Mr. Sharpe, he may be assured, are as unorthodox in art, as any of Brodums, Solomons, or the great Dr. Phillips Eady in medicine, or of Huntington or Paine in Theology, and ought to be got rid of as soon as possible.

We agree perfectly with our author that "anatomy is one of the great elementary principles of the art of design," and that it is painful to hear from the Professor's chair that "dissecting is the disgusting part of anatomy, and that it is altogether unnecessary for the artist." Fortunately, however, these opinions are disregarded, and Mr. Sharpe might have saved himself the trouble of animadverting upon them.

This work being designed for the use of students in the fine arts, does not treat of physiology, but is merely a description of parts without relation to their organization, formation, functions or actions. Yet it does not even go far enough in this limited department of anatomy, and in some places does not name the parts according to the best anatomists, added to which the plates are very unsatisfactory and ill engraved. It may however serve as a manual for the younger students to interleave, and name their drawings by, and its brevity may allure some to the important study, when other books might deter. The plan of the book is good, but it would have been more



useful, had the author gone to the extent he intended. Mr. Sharpe, we doubt not from his book, would make an excellent teacher, and demonstrator of anatomy to a class of students in the fine arts, and would meet with success in such an undertaking.

In referring to those who assert the disgusting nature of dissections and the dulness of anatomical lectures, we reply, that however surprising it may appear to those who never heard lectures but at the Academy, that a course of lectures on the bones may be rendered as pleasant as those on any other part of the body, by the addition of physiological and pathological remarks, and a reference to the same bone or process in brute animals, and by the addition of useful reasoning to pure description.

This book we however recommend without its plates to such students in art as are commencing the study of anatomy. We say without the plates, because they are wretchedly bad, and next, that figures are of little or no use unless of considerable size. From this they may proceed, after drawing and dissection, to deeper and more abstruse books, such as the *Prælectiones Anatomicae* of LEBER, one of the best guides to the tables of ALBINUS in existence; the *Osteology* and *Neurology* of MONRO, and other practical works; referring to the *Tabulae Myologicae et Osteologicae* of ALBINUS, the *Tabulae Myologicae* of COWPER, and the *Tabulae Anatomicae* of HALLER.

Dissecting, drawing and investigating for himself, under the guidance of an able *artist* who can *dissect*, or of a skilful *surgeon* who can *draw*, is after all the best anatomical school for an artist, who should, as Burke recommended to his friend Barry in Italy, study with the knife in his hand.

ART. XVI. *A Classical Tour through ITALY and SICILY; tending to illustrate some districts, which have not been described by Mr. EUSTACE in his Classical Tour. By Sir RICHARD COLT HOARE, Bart. 4to. London, 1819, Mawman.*

THE principal object of this classical tour, which, as the title page expresses, is supplemental to the Classical Tour of the late Mr. Eustace, is to complete that portion of the Italian tour which the premature death of Mr. Eustace left unfinished. Sir Richard Hoare's first tour through the land of the Cæsars was the same as that of Mr. Eustace: and his second that which Mr. Eustace proposed to accomplish. This volume ably fills up the vacuum, and with the preceding work, completes an interesting and lively picture of modern Italy.

Sir Richard has paid a grateful remembrance to his accomplished and liberal-minded predecessor in the following classical dedication of his work: "MEMORIÆ JOHANNIS CHETWODE EUSTACE, CHOROGRAPHIAM ITALICAM, AB EO FELICITER INCHOATAM, SED EHEU! FATIS IMPEDITAM, GRATUS DEDICAT RICARDUS COLT HOARE, ANNO MDCCCXVIII.; and has mentioned him with becoming respect in his preface.

The volume commences with the journal kept, in the tour from Sienna to the Maremma, Volterra, Populonia, Elba, Piombino and Grossetto, which is accompanied by a useful itinerary from Sienna through the district of ancient Etruria, to the isle of Elba, &c. containing the names of places, the number of miles, mode of travelling, &c. Our notice of this work is intended to be more analytical than critical, and as we have extracted the whole of the journey of Horace from Rome to Brundisium in our preceding pages, we cannot afford room at present for further extracts.

One of the most interesting chapters in the work is, we

consider, the journey from Rome to Beneventum, on the Appian way, describing its present state, its antiquities, inscriptions, &c. and comparing all its stations with ancient authors. The journey from Naples to Rome on the Via Latina is no less valuable from its variation from the beaten track, and the valuable archæological collections made therein.

Other journeys in this classical tour are along the coast of Naples to the island of Capri. Tour in the island of Ischia; to Caserta, Venafio, and Isernia. Excursions from Naples to Cajazzo, Piedimonte, &c. to Isola and Sora, and to the Convents of Casamare and Trisulto; another from Rome, to the Lake of Celano, &c. in the province of Abruzzo. And a tour though the islands of Sicily, and Malta. The principal tours are accompanied by itineraries similar to that just mentioned with the additional and useful information of the names of the best inns, lodging-houses &c. in the route.

This description of the new classical tour will give our readers some idea of the valuable contents of the volume before us; wherein they will find, among other rich stores of learning and science, a minute description of the Via Latina from Rome to its junction with the Via Appia, near Capua, with the numerous remains of antiquity on its line, and the celebrated convent of Monte Casine, &c. An interesting excursion to Sora, with a description of the villas of Cicero, Marius, Varro and others, and an elaborate account of that stupendous work of the Emperor Claudius, the emissary of the Fucine lake in Abruzzo.

NEW PRINTS.

ART. XVII. *Four Etchings of Claremont* by Miss H. GOULDSMITH.

THE pleasing landscapes of this young lady, who has reached a celebrity in this line of art equalled by few of the fair sex, are well known to our readers. Last season she graced the walls of the Spring Gardens exhibition with the four originals of the prints before us, which are faithful views of the most beautiful parts of the Park of Claremont the favourite and happy yet fatal residence of our beloved Princess. Miss Gouldsmith has aimed at a collateral art, and has etched her views with a free and painter-like hand, particularly considering them her first attempts. Our gallantry is abundantly gratified in paying this tribute to excellence in a sex that softens the asperities of life

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MEMOIRS OF EMINENT ARTISTS RECENTLY DECEASED.

ART. XVIII. *Biographical Sketch of the late Mr. GEORGE CUITT, landscape painter.*

GEORGE CUITT was born at Moulton, not far from Richmond, Yorkshire, in the year 1743; and died February 3, 1818, in the seventy-fifth year of his age.

At an early period he shewed a strong inclination for drawing, and indulged it in different subjects, but in portraits particularly. These attracted much notice in Richmond; and Sir Lawrence Dundas, of Aske, in the neighbourhood, from the talent which several portraits in crayons displayed, was induced to employ his pencil in taking the likeness of some of his own children. On this occasion



young Cuitt's performance proved so satisfactory to Sir Lawrence, that he determined to give to the self-taught artist the very best means of professional instruction.

Under the patronage of Sir Lawrence Dundas, he was accordingly sent out to Italy in the year 1769;\* on his arrival at Rome, he pursued the great object of his improvement with zeal and perseverance, as well at the Academy, as amidst the well-known collections of sculpture and painting open to all students in the peaceful reign of Pope Ganganelli. Amongst the artists then at Rome, were Gavin Hamilton, David Allen, J. Banks, Nathaniel Marchant, Jacob Moore, Dean, Parry, Wright of Derby, &c. &c. To many of those gentlemen he became personally known; and, from his unassuming manners and close attention to his studies, he was always respected and beloved.

Mr. Cuitt was particularly assisted in his pursuits by the friendly advice of Mr. Nollekens, the celebrated sculptor,

\* It may be here proper to notice, that at the time of Mr. Cuitt's journey being fixed upon, a strong friendship subsisted between him and a youth of the same age—a gentleman who has since so highly distinguished himself in the line of his art at the Castles of Chester and Lancaster, not only for the great judgment and science displayed in their construction, but also for the pure and classical style of Architecture which prevails throughout the above celebrated buildings—buildings which will hand down his name to posterity as an Architect of the first class. The name of *Harrison* will be long remembered by those whose refinement is duly able to appreciate his works. Sir Lawrence Dundas was no sooner informed of the promising talents of the friend of his protégée, than with his characteristic liberality he sent them both to Italy. Their friendship only ceased in death.

To this may be added, that this circumstance enabled Mr. *Harrison* to see Athens, and that it was on his recommendation that Lord Elgin sought for the marbles which honour his name; and thus, to go back *ad initium*, to this circumstance we owe the possession of these great and glorious works.—ED.

who readily furnished him with such casts or drawings of figures as were at his command. The beautiful landscape scenery of Italy, however, for some time divided his attention, and finally engrossed the whole of it. This study indeed was much more congenial to his turn of mind; and he delighted to pass whole days sketching in the woods and environs of Tivoli.

In the latter part of the year 1775, which was the "Holy Year," at Rome, Mr. Cuitt returned to England. And, first paying his respects to Sir Lawrence Dundas, who was highly gratified with his improved talents and taste, he visited his native village in the North; but was ere long invited to Moor Park, then the property and residence of his patron. At that place he was employed to restore a painted ceiling of an historical subject; and a liberal reward testified the satisfaction of his employer. To try his abilities in landscape, Sir Lawrence commissioned him to paint a view of Moor Park, of the same size with three pictures which Wilson had just finished of that spot and the country around it. In this landscape also Mr. Cuitt was equally fortunate to please Sir Lawrence, who paid him one hundred guineas for the picture, the same price which Wilson had received for each of his.

It was his intention after this to follow his profession in London, and he took apartments accordingly. But being compelled by a low fever, which had been for some time hanging on him, to try the benefit of his native air, he revisited the North; and finding his health restored, he finally settled at Richmond. There he quietly lived, painting with the greatest truth and faithfulness of character "the mouldering ruin, the moss-grown rugged cliff, and the roaring torrent." Nor was he less successful in delineating the polished features of park scenery; and scarcely a Nobleman or Gentleman's house of any note in

that district, but has been carefully transcribed upon canvass by the fidelity of his pencil.

Having for a great number of years secluded himself from the world of Art, he contracted a style peculiarly his own, working his pictures, as near as he could, to approach the effect which a camera obscura throws upon paper. It is the every-day effect of Nature, without any poetic license of composition in form, or forced violence of contrast in colouring. Five of his best pictures are in the possession of S. Crompton, Esq. of Wood End, near Thirske: and four of the subjects having been left entirely to his own judgment, he now chose to exercise his talent in composition, and produced four landscapes, which, for design and colouring, will reflect great credit on the painter as long as they remain in existence.

To shew how the public estimated the productions of his pencil, it may not be irrelevant to add, that, although indefatigable in his professional labours for more than forty years, yet in the course of that period he had not painted as many pictures for sale. The whole of his time having been occupied in executing commissions, his study at the time of his death did not contain one finished painting but what had been previously ordered.

Mr. Cuitt, during his long residence at Richmond, was respected by the most respectable. With Archdeacon Blackburne he was a great favourite: and he uniformly experienced kindness and hospitality from the late John Yorke, Esq. of the Green. The late Dr. Disney, of the Hyde, in Essex, employed him professionally on a visit there in the year 1806: and in his *Memoirs of Thomas Brand Hollis*, p. vi. fixed upon him while living the well-merited appellation of "An ingenious artist and very worthy man."

P. S.—It ought not to be forgotten, that he was employed by the late Lord Mulgrave to paint a set of Views

of all the ports on the Yorkshire Coast at which Captain Cook had personally been ; and views also of the town of Stokesley, and of the ruins of the cottage in which that great Circumnavigator was born. These paintings, with several others of Mulgrave Castle and the grounds about it were executed in body colours.

C. and R.

**ART. XIX.—ANNOUNCEMENT OF WORKS IN HAND ;  
INTELLIGENCE RELATIVE TO THE FINE ARTS, &C.  
FOREIGN AND DOMESTIC.**

**FOREIGN.**

*Royal Visit to the Exhibition of the Works of living Artists at Paris.—From the Moniteur.*

On Sunday, the 29th August last, at 1 o'clock, his Majesty left his apartments, and entered the grand gallery of the Museum. He was accompanied by his Excellency M. le Comte Decazes, Minister of the interior, M. le Comte de Prudel, director of his Majesty's household, M le Comte Duc d'Aumont, first Gentleman of the Bedchamber, the Captain of the Guards, and many of the superior officers of the household.

A great number of painters, sculptors, architects, engravers, and draughtsmen, exhibitors of the present year, were admitted, and were gratified by the attention paid to them and their works by his Majesty.

During the visit to the Saloon, his Majesty was attended by M. le Comte de Forbin, Director-general of the Museum, and by M. Gerard, his principal painter, who directed his attention to the best works which enriched the Exhibition.

His Majesty first stopped before the Picture of the Em-



barkation of the Duchess of Angouleme, by M. le Gros, who received his Majesty's congratulations on his success. Arrived in the great room, the views of his Majesty were directed to the interment of the Virgin Mary, and to St. Germain distributing the presents of Childebert to the poor. M. Abel Pujol, who painted the first of these pictures, and M. Stupe, the painter of the second, were immediately presented to the King by the Count Forbin. His Majesty said to M. Abel, "Je connaissais déjà vos œuvres, J'avois vu votre Saint Etienne avec grand plaisir, je vois avec plus d'intérêt encore votre nouveau tableau."

His Majesty continued his examination, but on hearing some explanations from M. Gerard, he said to him in looking at the place where his fine picture of the entry of Henry IV. formerly hung, "Vous rappelez-vous, M. Gerard, ce qu'il y avait à cette place il y a deux ans?" He next paid great attention to Horace Vernet's picture of Mohammed Ali, and to a picture of the Conversion of St. Augustin, by M. Gaillot. These artists had also the honour of being presented to the King.

His Majesty took such interest in this visit, that he did not omit inspecting every fine piece in the Exhibition, and particularly applauded the works of Messrs. Bouton, Revoil and Richard; and Mesdames Serriers, Le Scot, &c.

At the sight of the picture of Sully at the tomb of Henry IV. by M. Coupin, he observed that Sully was decorated with the order of the Holy Ghost, which the artist had omitted; but added, with a kindness evidently felt by the artist, "On reconnaît assez Sully à cette larme qui coule pour son roi." The fine picture of Ignez de Castro, by le M. Comte de Forbin, attracted the most flattering attentions. The historical pictures on the left of the Saloon, which attracted the most attention from

the king, and received the greatest eulogiums from the artists, were the Assumption, by M. Blondel; the Raising of the Son of the Widow of Naim, by M. Guilleminot; Saint Charles Borromeo, by M. Granger; and Christ in Purgatory (*Jesus dans les limbes*), by M. Delorme.

His Majesty, in re-entering the galleries, stopped before the pictures of Heloisa and Abelard, by Robert Le Febvre. His happy memory recalled some few verses where Colardeau paints with such fire and passion the misfortunes of the two lovers. His Majesty did not leave these pictures without expressing his satisfaction to the artist.

In traversing the saloon towards the Exhibition of the works of French industry, his Majesty wished to see the scene of the *Guerillas* by Messrs. Picot and Paulin Guerin, the first of which painted the picture of the Death of Saphira, and the second the Descent from the Cross; both the artists were presented to the King.

We take leave most respectfully to call the attention of H. R. H. the Prince Regent to the foregoing account from the *Moniteur*, the government official paper, and contrast it with the manner of conducting similar ceremonies at Somerset-house. Here all the exhibitors were allowed to be present, whether members or not, and had the honour of being presented to their Sovereign, as their works successively received his approbation.

To the following equally interesting paper from the official part of the *Moniteur*, of a very recent date, we also call the attention of his Majesty's ministers, and assure them they would add to the esteem that already accompanies them, by similar recommendations to our Prince; they are as follows:

LOUIS, BY THE GRACE OF GOD, KING OF FRANCE  
AND NAVARRE.

To all those to whom these presents shall come, greeting,  
VOL. IV. NO. 14. I i

The profound studies of the SIEUR PERCIER, IN THE ART OF ARCHITECTURE, the part which he has taken in the execution of the most important structures, the great number of distinguished pupils that he has brought up (formés), the happy influence which his taste, and his ability in design, having operated upon all the products of industry which have the Fine Arts for their basis place this artist in the rank of those who have contributed the most to the illustration of the French school.

For these reasons,

On the report of our Minister, the Secretary of State for the Interior.

See our decree of the 26th of March, 1816.

We have decreed, and do decree as follows:

Art. 1. THE SIEUR PERCIER, ARCHITECT, Member of our Academy of the Fine Arts, is named a Knight of the Legion of Honour.

2. Our Minister, Secretary of State for the Interior, and our cousin, Marshal the Duke of Tarentum, are charged with the execution of the present decree.

Given at our Castle of the Thuilleries, the 5th Day September, in the year of Grace, 1819, and of our Reign the 25th.

Signed, LOUIS.

By the King,

The Minister, Secretary of State of the Interior,

Signed, The Count DECAZES.

Louis, by the Grace of God, King of France and Navarre.

To all those to whom these presents shall come, greeting.

The Art of Engraving in Line (*taille-douce*), carried under the reign of our illustrious Grandfather, Louis XIV, to a degree of perfection which no other nation has yet

attained, had lately taken retrograde steps, till the time when the superiority of the works of the SIEUR BERVIC, in reanimating the taste and the study of historical engraving, has contributed to the developement of talents which honour the present epoch.

Being willing to recompense in the most dignified manner the happy efforts of this able artist,

Upon the report of our Minister, the Secretary of State for the Interior.

See our decree of 26th of March, 1816.

We have decreed, and do decree as follows:

Art. 1. THE SIEUR BERVIC, ENGRAVER, Member of our Academy of the Fine Arts, is named a Knight of the Legion of Honour.

2. Our Minister, the Secretary of State for the Interior, and our cousin, Marshal the Duke of Tarentum, are charged with the execution of the present decree.

Given at our Castle of the Tuilleries, the 5th Day of September.

Signed, witnessed, &c. as before.

*News of Art, &c. in France.*

M. RAFFAELLE-URBIN MASSARD had the honour of being presented to the King, by M. Gerard, first painter to his Majesty. M. Massard submitted to his Majesty the first proof of his engraving of the magnificent portrait of the King, by M. Gerard. This work is reckoned by the first Parisian critics to be one of the finest productions of modern art. It is not yet known whether this fine print will ever be sold, as all the proofs are ordered for the purpose of being distributed as presents by the King.

There are shortly to be placed in the niches of the grand principal staircase of the Louvre, two of the finest figures of modern French sculpture. The Ajax of M. Dussaty, and the Aristæus of M. Bosio.



M. Catot, ex-pensionary of the King in Italy, has just completed a figure of our Saviour for the Church of St. Gervais ; M. Charles Dussaty is employed on a statue of the Virgin Mary, both of which ordered by the prefect of the Seine, and were to be exhibited in the Saloon of Arts.

M. Gayrard, a celebrated Medal Engraver of Paris, is entrusted with the execution of a medal to celebrate the exhibition of the works of French industry, from the designs of M. Gerard the painter. On the obverse is to be the figure of the King, and on the reverse the figure of Industry resting on a rudder and plough, emblems of Commerce and Agriculture. Legend, "*Aux arts utiles.*"

M. Huyot, ex-pensionary of the French-school at Rome, is nominated Professor of the History of Architecture, at the royal and especial school of the Fine Arts at Paris.

The King of France has granted to M. the Prince of Eckmühl, the statue of General Le Clerc, which is now in the Church of St. Geneviève.

The Minister of the Interior has given the busts for the decoration of the library of the City of Paris, and the halls of the Prefecture of the Seine.

The busts are those of Amyot, Destouches, Pajou, Malesherbes, Fontenelle, Colbert, Dubelloi, Rotrou, Pierre Corneille, Thomas Corneille, La Chaussée, Quinault, J. B. Rousseau, Racine, &c.

There is a statue of St. François de Sales, by Germain Pilot ; but the head, which has been lost, has been recently found at a sculptor's in the Rue Possés-Saint-Victor. M. le Comte de Chabrol, Prefect of the Seine, was informed of this circumstance, and neglecting no opportunity of doing service to the Arts, he purchased

it for a moderate sum, and has had it replaced on the statue, and thus restored one of the best works of French sculpture, which is to be placed in the Church of St. François d'Assise at Marais.

On the 12th August last, the workmen finished fixing the marbles round the base of the statue of Henry IV, on the Pont-Neuf.

Among the best pictures now exhibiting at Paris, says the *Moniteur*, is that of *Pygmalion*, by M. Girodet, and the parting of Madame with the National Guard of Bourdeaux, by M. Gros.

Mad. Meyer, a distinguished female artist of Paris, has announced the first number of a complete collection of the portraits of all the Sovereigns of Europe and of illustrious modern characters, accompanied by a biographical account of their civil, political, and military actions.

In the great Panorama at Paris, Boulevard des Capucins, No. 17, is an exact representation of the tomb of our Saviour, a small monument in the middle of the nave of the church of the Holy Sepulchre at Jerusalem.

They have also a Panorama of Jerusalem, and the surrounding country, at the same building.

The amateurs of Paris continue to throng to the work-rooms of M. Carbonneau, Rue des Amandier-Popencourt, to see the statue of Henry IV, which is being executed for the Count de Digeon for the city of Nérac; one of the residences of this good king, in his infancy.

It is supposed that the fine gallery of M. le Baron Massier, described in the *Annals du Musée*, second collection, is about to be sold, and that it will be dispersed in foreign countries.

M. Valois, Sculptor to Her Royal Highness the Duchess of Angoulême, is commissioned to execute a statue of Louis XVI, for a public square, in the city of Mont-

pelier. This artist is distinguished by the beauty of his works in the public exhibitions at the Musée Royale.

A commission has been appointed at Lyons, by the Count Lézay Marnézia, Prefect of the Rhone, to investigate the antiquities of that fine city, particularly those of ancient Gaul. It consists of Messrs. Artaud, director of the Conservatoire des Arts; Cochard, a magistrate; Richard, Professor of Painting; Dumas, a manufacturer; and Flacheron, an architect.

The marble statue of Cydippe, by M. Maussion, is finished, and is in the present exhibition at Paris. This sculptor has besides executed a statue of *Aconce*, now in the Royal Museum, and a Nymph of Diana, lately presented to the Museum of Rouen.

One of the most distinguished compositions of the saloon at Paris, says an able French critic, is the great picture of Ch. Abel Pujol, representing the Virgin at the tomb. This painter obtained two years ago considerable reputation for his picture of the Martyrdom of St. Stephen, and his last work has realised all the first promised. The dead Virgin is a fine figure: the drapery presented with truth and ingenuity. The Apostles who surround it have all fine heads. The expression of one who holds the hand of the Virgin is admirable; there are defects in the colouring, which are however remedied by vigorous touches, and a masterly arrangement in his groupes and figures. This work, upon the whole, may be called a good picture, honourable to the French school. We quit this fine subject to examine a composition, the terrible effect of which both attracts, and occasions disgust: it is the scene of a shipwreck, in which M. Gericault, the painter, has presented all that the mind of man can imagine horrible in the last struggle for life amidst human misery. He has represented upon a raft, in the middle of the ocean, twenty cadaverous wretches, de-

vouring their dead companions. The idea of the painter of this monstrous picture was evidently the infusion of sufficient life into his victims to make them just sensible of the agonies of destruction. His effort is to surprise man in that degree of calamity, wherein he loses all traces of the dignity of his nature, degrading himself by a surrender of all his moral faculties. To this idea alone the painter has sacrificed all the rules, all the sentiment of his art. He has believed he could give action to such a subject by dramatic combinations, but all is hideous and passive—not a trait of heroism and grandeur upon which the soul and the eye can for one moment repose—nothing to indicate life and sensibility—nothing honourable to humanity. This picture is truly said to be a work to rejoice, and glut the sight of vultures. With respect to the execution it has only one defect, and that is a general neglect of the rules of painting. It has at first sight the appearance of a *tableau monochrome* (picture of one colour). The vestments and the flesh are of the same hue—the dead and dying are equally faint—motion alone can distinguish one from the other.

There is not one drop of blood in circulation among the twenty persons; and the author has taken the muscular expression of his shipwrecked figures from the plaster casts of the Academies. I quitted this horrible aspect, which made me forget I breathed the enchanting air of the Fine Arts, and that I was under the inspiration of Genius and the Muses. I cast my eyes upon a picture which had the charm more than any other of delivering my mind from barbarous images. It was the Conversion of St. Augustin, a composition in which M. Gaillot has realized the most happy conception. Two figures alone form this picture, but they are really fine. The annual Exhibition of Paintings at the Saloon, Paris,



is this year satisfactory to the admirers and patrons of art. The general aspect affords a strong proof that the administration has encouraged every artist who gave promise of talent. The observer is struck by the number of large pictures, the greater part of which have been ordered by the Government to ornament the churches. This arrangement has given the French school a direction which it never received since the epoch of its regeneration. Before the return of the King, a tendency to prophane ideas made the French artists search in the history of Greece and Rome for subjects, which they were well paid for executing by the rich. The Republicans would only receive traits of patriotic ardour found in Athens or Rome, and their taste, more sensual than delicate, was governed by regard for fiction rather than nature, and civilization, which they had violated. The new military *regime* occasioned national enthusiasm, which injured the arts. It was not Bonaparte alone who appealed to the imagination. All the painters were employed in the study of battles. Their great effort was to excel in making uniforms, top boots, and leather breeches. Others were happy if they could dress out, in the exact costume of Musulmans, a company of Mamelukes ; or put mantles in the antique style over cuirassiers. This year there has been a strict attention to history. The compositions are good, and the colouring modest. There are some good pictures from the works of Count Forbin, by Vernet. One is the Massacre of the Mamelukes by order of Ali Pasha, Viceroy of Lower Egypt. There is a charming picture painted at Rome by M. Picot. The subject is Love flying from the arms of Psyche.

Besides the two pictures of Messrs. Girodet and Gros, before mentioned, the following are among the distinguished works now exhibiting at Paris :

The assumption of the Virgin, by M. Prudhon ; the Da-

naïdes, Hercules throwing Lycas into the sea, and Lorenzo de Medicis by M. Mauzaisse; the raising of the daughter of Jairus, by M. Hersent; the death of the Virgin Mary, by M. Abel de Pujol; the raising of Lazarus by M. Destouches; Orpheus and Eurydice by M. Drolling; the Duke of Orleans teaching a school; Michael Angelo descending on the beauties of the antique Torso (of Apollonius); Achilles coming out of the Simois, by M. Couder; Mahommed Ali, Pasha of Egypt, by M. Horace Vernet; Henrietta of France, Queen of England, by Mademoiselle Maudeut.

M. Joachim Le Breton, formerly secretary to the class of the fine arts in the Institute of France, died the 9th of June last at Rio Janeiro.

Mr. Debay has finished the marble bust of Montesquieu which the minister of the interior had commissioned him to execute. It is now exhibiting.

The works began last year in the metropolitan church of Paris for the placing of the superb statue of the Virgin called *des Carmes* sculptured at Rome by Antonio Raggi, after a model of Cavalier Bernini, is nearly finished. They consist of a niche formed into a chapel with Gothic framework of the style of the twelfth and thirteen centuries.

The cases containing the works in sculpture of the students of the French school at Rome have arrived at Marseilles, and are hourly expected in Paris.

The works of the students in painting and engraving are also on their way, and are as follows:

**IN PAINTING.** An Ajax, a study, and Christ being led to Mount Calvary, a cartoon of a fresco executed in the church of the Trinitate del Monte, by M. Vinchon. A Greek warrior dead, a study by M. Thomas. A study of an allegorical figure of a river deity by M. Alaux. Cain

and Abel sacrificing, by M. Cognier. Landscape with figures, representing the death of Orlando, by M. Michalon.

ENGRAVING.—A drawing after Leonardo da Vinci, and the portrait of Dante, after Raffaello, by M. Coigny. An engraved stone in intaglio, after the antique, and a medal of a head representing the city of Paris, by M. Brun.

The 20th of July the first stone of the new buildings to be called the Richelieu Lyceum, was laid at Odessa. M. le Comte Langeron, governor of Cherson, the professors and the relations of the pupils assembled at eight o'clock in the morning at the Lyceum, and retired with the Archimandrite Theophilus and the clergy to the cathedral of the Lyceum—where, after the benediction, seven stones were laid in the form of a cross.

The printsellers of Paris have just published a new engraving from the burin of M. Jave, representing the Duke of Orleans reviewing a regiment of Hussars, from a picture of Charles Vernet.

M. LORDON, historical painter of Paris, who has obtained great celebrity by his pictures of *the Communion of Atala; Agar in the desert; the Queen at the Conciergerie*, and other well known works, is commissioned by M. Decazes, the minister of the interior, to paint an historical picture on a grand scale from the history of the life of “The good king” Henry IV. The artist has chosen Henry IV. at Libourne, after the battle of Coutras.

Twelve medals of the events of the reign of Louis XVIII. have already been struck in Paris, and were presented on the 26th of August last to the king, by the Count de Pradel.

These medals measure twenty-two lines (French measure) in diameter. The subjects and the legends have been composed by the Academy of Inscriptions, who have persisted, says the editor of the *Moniteur*, to use the Latin language

in the legends. The subjects are designed by M. Lemot, and the medals are in general the works of able artists. To the three usual metals, gold, silver, and bronze, they have added platina, rendered malleable by the operations of modern chemistry, and which offers for numismatic money great advantages. In the proofs presented to the king were proofs of each in platina.

They are not yet all published by the mint, who have also many others in hand.

M. LEGENDRE HERAL, professor of sculpture in the school of the fine arts at Lyons, is executing a bust in marble of Joan of Arc, by order of the minister of the interior for the Commune of Donvienny (Vosges), the place of her birth.

On the 29th of August last the inscriptions were placed on the base of the statue of Henry IV. intended for Nérac. The inscriptions are as follows: the first in Latin, and the second in the Gascon Patois, a dialect that good king often conversed in with his countrymen.

ALUMNO  
MOX PATRI NOSTRO  
HENRICO IV.

(to Henry IV. at first our child, next our father).

NOUS AUS TOUS, A TOUT JAMAI  
A NOSTRE HENRIC  
ET SOUS HILLS.

(Nous autres tous à tout jamais à notre Henri et à sa Postérité).

Lately published at Paris :

*Deux Lettres à Mylord Comte d'Aberdeen, sur l'authenticité des inscriptions de Fourmout.* Par M. Raoul-Rochette, membre de l'Institut Royal de France, conservateur



du cabinet des médailles et antiques de la Bibliothèque du Roi, l'un des rédacteurs du *Journal des Sçavans*, &c. &c,

The whole of these notices on French art are extracted from the French papers. We neither approve of French art nor French principles of art, but do it merely to shew the consequence the government and the Journalists of France give to art, and the way in which artists are *there* encouraged. ED.

## DOMESTIC.

*The remains of ancient art in the Painted Chamber, Westminster.*—Since the repairs of the grand gate at the entrance of Westminster-hall have commenced, advantage has been taken of the opportunity afforded by the prorogation of Parliament to inspect, repair, and renew the interior of many of the ancient buildings of the old Palace and Chapel of Westminster. The roof and walls of the House of Commons are undergoing repairs of no moment, but the Painted Chamber adjoining the old House of Lords has been under the hands of workmen for upwards of three weeks; and the pulling down of the old ceiling from the roof, the plaster from the walls, and the brick blinds (or rather walls), which stopped up the old window casements and the chief fire-place, has disclosed within the last few days some interesting specimens of the arts in our early history. They are of course more interesting to the antiquary than to the artist, for in our early ages, painting having been rendered entirely subsidiary to architecture, both for design and effect, lost many opportunities of asserting its *own* power, and was compelled to take a subordinate and mechanical place in the estimation of the times, until the revival of the arts in Italy, and the incomparable and unrivalled talents of the Italian painters fixed the attention of Europe upon the great capabilities of their art, and enabled them to carry it to that perfec-

tion which it has so long acquired in the general estimation of mankind.

The walls of the Painted Chamber have been entirely laid bare, and the edifice unroofed, when, as in the enlargement of the House of Commons at the time of the Union with Ireland, the ancient and original ornaments of the place when appropriated to religious worship, were disclosed to view, some parts in full preservation, but the greater part mutilated less by the hand of time than by the careless manner in which the walls have been from time to time hammered at for the convenience of emergencies. The Painted Chamber was fitted up for the accommodation of the House of Commons at the time of the Union with Ireland until the present House was enlarged for the members, and we believe the surface of the walls then received some injury. They are now, as we have said, entirely laid bare, three out of six of the old windows opened, and the ceiling unroofed. The remains of art brought to view by these alterations are as interesting as those which were disclosed at the time of the Union, and are of great value to the antiquarian in art.

St. Stephen's Chapel had originally, both under (where the Speaker's room, we believe, is) and adjoining it several other tributary chapels under its jurisdiction, which, ultimately, after an appeal to the Pope, according to old authorities, fell under the control of Westminster Abbey, as well as the other chapels in the parish of St. Margaret; there can be no doubt that the Painted Chamber was one of these chapels, for the chief ornaments now disclosed are clerical, with those grotesque appendages and ornamental borders to subdivisions and compartments which are to be found in the old Gothic paintings and architecture. The principal figures are full length, with the mitre and crosier, and the old sacerdotal habit. There

are several inscriptions, which, we have no doubt, with care, may be rendered legible ; many of them, as well as the designs of the figures, we lament to say, are defaced from want of care in the different alterations which the building has endured since its original state. The architecture is not precisely uniform ; some of it seems to be of the character of the time of Edward the First, though the enlargement of the principal windows, and the ornamental paintings evidently denote the improvement of a later period, and that florid style of ornament which marked the taste of Edward the Second's reign. The roof has evidently undergone many alterations ; the ceiling, before it was pulled down a few days ago, presented a flat surface of oak boards, on many divisions of which were placed medallions of coats of arms and other heraldic symbols ; these were white-washed over and in some places plastered, and the intention of the architect, to whom the repairs are intrusted, was to take down these medallions, have them recast, as in the exterior improvements of Henry the Seventh's Chapel, and the new ceiling made to correspond ; but, on removing them, a considerable number of painted busts were found on the oak boards of the ceiling, above the roof where the medallions were placed. They have been carefully taken down and deposited in the old House of Lords ; there are already about thirty-six or forty of those heads about a foot and a half square each, so removed, many of them in high preservation. They are the heads of Apostles, Saints and Martyrs, and were manifestly the original decorations of a place of worship in the early ages. The colours of some are remarkably bright—the red, brown and other colours, formed, no doubt, of mineral substances, and which partake of sulphate of iron, are in many of the heads as perfect as they were when first painted ; the forms and design are also in some pleasing, though in others

cold and undefined, and the curve and shading of the wings attached to some of them shew great proficiency in art; the expression in all is mild and devotional, and exactly suited to inspire the ideas which the building was originally calculated to excite. Within the arch of one of the windows the heads of two angels are in fine preservation; they are surrounded by golden rays, and they appear to hold golden crowns over figures which are considerably defaced. The great defect of the figures appears to be their want of true perspective—they have the bright colours, and the marking of features that we find in Chinese works, with certainly more of fine expression, and a sense of breadth and richness of effect, but an almost equal ignorance of the true rules of perspective; they are therefore without that roundness and character which we find in modern paintings. The paintings on the walls are in *fresco*, and must entirely moulder away if the greatest care is not taken in the progress of the work. The heads on the ceiling are painted on thin oak slips, dovetailed, as it were, together, and fitted after the ancient style, before the improvement of jointing was practised in this country in carpenters work.

**LORD ELGIN.** Count de Forbin has recently published his observations, made during a visit to the Levant, in 1818. The work, which is highly spoken of in the Parisian circles, contains the following compliment to Lord Elgin:

“ M. de Forbin was received at Athens by M. Fauvel, the French Consul, who during thirty years, has been in the habit of shewing polite attention to travellers of every nation; he is in some measure naturalized amidst the ruins of Athens, and if Pericles could appear again among the living, he would doubtless acknowledge him his countryman. The ruins of Athens, after being ten centuries a prey to the devastation of the barbarians,



are at the present day subject to a new system of destruction. Who would believe that the admiration these ruins excite among the enlightened nations, is nearly as fatal as the stupid disdain of the Mussulmans ! European cupidity or enthusiasm has demolished the columns separated the capitals, removed the bas reliefs, and carried off all that could be transported. Lord Elgin is particularly noticed for the scientific ravages (if they can be so called) that he has committed in this once elegant seat of learning. Among the other statues he has carried off one of the *Cariatides* from the chapel of Pandrosos, which is supposed to be in the highest state of preservation. They have been obliged to erect a post and masonry as a substitute. M. de Forbin informs us, that some person has written upon the statue which depended upon that which has been carried away, *Opus Phidiæ*, and upon the post newly erected *Opus Elginæ*, An old Greek, notwithstanding the apathy of his character, could not avoid smiling at this epigram, which called to his mind the time when good things were said in his country.\*

\* Really the inconsistency of the French in some things is perfectly unaccountable. Does M. Forbin, who sneers at Lord Elgin, remember, or has he ever seen, or has he ever read, " description d'un bas relief du Parthenon actuellement au Musée Napoleon par A. L. Millin conservateur des Medailles," &c. &c. &c. &c. If the M. Le Comte had ever read this, he should have hesitated before he abused Lord Elgin. M. Millin says, " the magnificent bas relief of which I am going to give a description is already well known, although it has never been engraved. It ornamented the exterior frieze of the cella of the temple of Minerva at Athens, Il en a été détaché par M. de Choiseul Gouffier, que sa noble passion pour les arts, &c. &c." that is in plain English, it was torn out by the roots from the cella of the temple, long before even Lord Elgin had been appointed Ambassador to the Porte. Therefore M. Choiseul Gouffier, if there be any want of taste in rescuing the marbles from the savage hands of the Turks, is surely entitled to the

A new institution we are informed, on a similar, but much more scientific plan than that of the *Alfred*, is just established. It is denominated the *Traveller*, and the *sine qua non* qualification to enable a candidate to offer himself is, that in his travels, he must have visited the *capitol of Rome*. The club is already composed of *four hundred* (the limited number of members.) They have taken a splendid mansion in Waterloo-place, at the rent of *one thousand guineas* per annum, in which an extensive library has rapidly commenced with the volumes which every member is required to furnish. All the Foreign Ambassadors have been elected *honorary* members. It is understood, that the idea of this Institution was first proposed by the Earl of Aberdeen.

The new Academy of Architecture, which we noticed in our last Number, would be a proper object of attention from this new Society. Set Architecture right, and painting and sculpture will follow as matters of course. The members of taste must be abundantly gratified in the view of the architectural magnificence of Waterloo-place and Regent-street from their windows. The *compo* columns, rusticated cylinders, and the other beauties of the place, must surely remind them of "THE ETERNAL CITY," which they must all have visited ere they can be members of this travelled society.

The Tiber-hunting scheme has commenced, but has not been successful. A gang of our ballast heavers from

honour of being the first to begin it, and M. le Comte is surely unjust thus to forget his illustrious countryman. The fact is, M. le Comte came to England to dispose of his work among the booksellers; but the London booksellers for some reasons declined to be the purchasers. M. le Comte, therefore, left England very angry with Lord Elgin, very angry with the English nation, with a very poor opinion of the English artists, and a much poorer one of English taste, and thus endeth the history of M. le Comte de Forbin.

the Thames, and one of their steam-engine vessels; would clear it all out from Rome to Ostia in six months, to its original depth.

At a meeting of the States of Wirtemberg, the 2d of September last, it was proposed, and carried by a majority of twenty-nine, that the picture galleries, &c. should be open gratuitously to the public.

The Austrian Order of the Iron Crown of the third class has been recently conferred by the Emperor Francis on Stern the architect, who is now at Rome.

The first stone of the new bridge of suspension over the Straights of Menai, has been recently laid in a private manner.

The County Fire Office, at the end of Regent-street, Waterloo-place, is near completion, and in comparison with its neighbours, presents a respectable appearance; for although no novelty, or brilliancy of effect in design is attempted, yet no essential rule of architecture is violated as in nearly all the others; nor does it offer tasteless absurdities like the exterior of Furnival's Inn, or the Façade of the Globe Fire Office in Cornhill. If public bodies will build without architects, they must expect to pay much more for their structures, and get laughed at for their want of taste afterwards.

The statue of Britannia seated by her lion, the emblem of the Office is chastely designed, well suited for its place, and beautifully executed in artificial stone, by Mr. Bubb, who also modelled the Corinthian capitals.

If our public corporations, and great men of England cannot discover the talents of our regularly-educated and able architects, who exercise no other profession or trade: foreigners of taste, justly despising the majority of our executed works, can see real merit in spite of the corners they are thrust into by bricklayers, carpenters

and cabinet-makers. The King of Wirtemberg, in pursuance with this enlightened policy, has employed MR. PAPWORTH to design and erect for him a hunting palace, at Stutgard.

MR. JAY has gone to America, to superintend some public buildings of his own designs.

MR. SAVAGE has had the first premium awarded to him for the best design for the new church for the parish of St. Luke, Chelsea. We trust he will be employed to superintend its execution; for, who can be so proper as the designer?

The winter course of lectures at the Surry Institution are arranged as follows:

MR. ACCUM, on Chemistry, and

MR. HAZLITT on the Literature of the age of Queen Elizabeth; before Christmas.

MR. ELMES on the elements of Civil Architecture; and

DR. CROTCH on Music, early in the new year.

MR. SHARPE is painting, by commission, a large picture, full of figures, the subject of which is "An author Reading his Drama to an assemblage of the Performers in the Green Room of Drury Lane Theatre." Portraits of all the principal Performers who have recently belonged to that establishment will be introduced, and busts, or pictures of those eminent actors and actresses who are either deceased, or retired from the stage.

The same gentleman is also engaged on three or four other pictures of a cabinet size, of humorous subjects, to which his pencil is so well suited.

MR. VINCENT has received a commission from the Marquess of Stafford, to paint him a view of the picturesque city of Edinburgh. He is also engaged on several other landscapes.

MR. STARKE, another disciple of the Norwich school, whose cattle pieces, in the two last exhibitions at the



British Gallery excited so much interest, has been, we regret to say, confined for some time past by a most serious indisposition. He has retired to his native air, which we sincerely hope will restore him to his art and his friends.

“ We wish that the young landscape painters of the day, when they introduce animals, instead of painting them from casts, or copying them from prints, would get sheep, and cows, and horses, into their garden or courts, and paint them from nature as Karel du Jardin and Adrien Van de Velde did. If this is proposed to any of them, a thousand difficulties are started, which, by a simple act of will, would be dissipated in an instant. The young landscape painters may depend upon it, that unless they paint the animals from nature that they put into their landscapes, they will never advance that part of the art beyond what it has been already advanced in the country.”—(*A Correspondent.*)

MR. LONSDALE is gone into the North, to finish the commission he was obliged to leave unperformed for want of time last year.

MR. DAWE has left Germany, where he went on business, and by this time, must have reached Petersburg, and began his great commission for the Emperor.

SIR THOMAS LAWRENCE is still at Rome, executing his commission for the Prince Regent. Rome is full of English artists completing their studies.

MR. WILKIE is well advanced with the King of Bavaria's commission, and is about to begin the Duke of Wellington's.

MR. RAIMBACH has made great progress this summer with the print of Blindman's Buff.

HARVEY is getting on most beautifully with his engraving of the death of Dentatus.

*Frankfort, August 20, 1819.*—A great number of citizens

of Frankfort assembled on the 70th anniversary of the birth of Goethe, to testify, in a solemn manner, how highly they estimated the honour their city had obtained, by giving to the world this favourite of the German Muse. On the eve of the anniversary, the Frankfort Museum held an extraordinary sitting, at which, there was a very numerous auditory. Several pieces of music were executed; speeches analogous to the occasion were delivered and some of the immortal poet's verses were recited. To day, a numerous company dined at the Weidenbusch hotel. The poet's bust was placed in the centre of the room, the head crowned with golden laurels, enriched with emeralds. There was an inscription to the following effect:—"Homage of admiration offered to J. W. Goethe, the favourite of the Muses, by the inhabitants of his native city, August 28, 1819."

#### ANTIQUITIES.

"The History, and Antiquities of the Cathedral of York," by Mr. Britton, is just published, and will afford an interesting treat to the lovers of ancient English architecture. The work makes a handsome quarto volume, and besides an ample history and description of that splendid edifice, contains thirty-five engravings, some of which are peculiarly beautiful. They are executed by I. and H. Le Keux, Scott, &c. from Drawings by F. Mackenzie, and E. Blore.

The first number of the Illustrations of "Lichfield Cathedral," by the same author, has also appeared: and the fourth number of his "Chronological Illustrations of the Antient Architecture of Great Britain." This Work is intended to furnish the Antiquary and Architect with a familiar and ample display of the styles, dates, and features of the Ecclesiastical architecture of this coun-

try, from the earliest examples, to the time of Henry VIII.

EDWIN LANDSEER is painting a large picture of Animals, which promises to be better than any he has yet done.

CHARLES LANDSEER has been in the country painting heads from nature.

Proposals have been issued for publishing by subscription, a half-length portrait of the Rev. J. A. Busfield, D. D. Domestic Chaplain to the Earl of Mulgrave; Minister of Bayswater Chapel; alternate preacher at the Asylum, and Lecturer of St. Mary-le-bone. To be engraved in mezzotinto, by James Ward, Esq. R. A. painter and engraver in Mezzotinto to His R. H. the Prince Regent, from a picture by himself.

A third volume of the MSS. of Herculaneum is in the press, and will soon be published.

SIR H. DAVY is expected in September, to make experiments with the chemical composition which he has invented to unrol and decypher the ancient Latin MSS. of this collection.

MR. TAYLOR, has just published the first part of his Historical account of the University of Dublin, on an uniform plan with Ackerman's Oxford and Cambridge.

MR. THOMAS HOPE's new gallery is nearly finished.

The Directors of the British Gallery are lowering and improving their lights, which will be a considerable advantage.

BEWICK has begun Sir John Leicester's commission.

In a field near the little town of Sottevart, arrondissement of Volagnes, department of la Manche, a farmer recently discovered in digging, a copper vase, containing a great number of Roman gold and silver coins, with the effigies of the Emperor. The vase had a great quantity of dust in it, but the coins are in good preservation.

The present Proprietors of "THE BEAUTIES OF ENGLAND AND WALES," desirous of rendering this work complete, and worthy of *National Encouragement*, have announced that they are preparing *Antiquarian, Topographical, and Historical Surveys* of "IRELAND" and "SCOTLAND," accompanied with *Biographical Notices* of EMINENT PERSONS resident in each county, intended to class with "THE BEAUTIES OF ENGLAND AND WALES."

Mr. Rossi is engaged to execute the capitals and other architectural sculptures at the new church building for the Parish of St. Pancras. They are selected from the Erectheum, but upon a larger scale. We have seen some of the ornaments of the entablature modelled after the original marbles, at the Elgin Museum, in Mr. Rossi's artificial stone, a more durable material than any other, and vouch for the taste and accuracy of their execution. He is also modelling a design in the round of the pathetic story of Celadon and Amelia, and purposes shortly to execute, in marble, his beautiful statue of Eve.

His R. H. the Prince Regent has ordered a set of casts from the Elgin marbles, to be presented to the Plymouth Institution, which are now being made under the superintendence of Mr. Westmacott.

Mr. EASTLAKE, at Rome, has already finished his picture of *the Judgment of Paris*. His sketches of Grecian scenery are admired by all who have seen them.

#### ART. XX. THE WINTER THEATRES, AS CONNECTED WITH THE FINE ARTS.

CLOSE OF THE ITALIAN OPERA, King's Theatre, Hay-Market.—We have before expressed our opinion as to the great merits of the Italian Opera of the last three years. Never in our remembrance, and perhaps never since its



first introduction into this country, has so great an advance been made in the delightful art of music, which is solely attributable to its exertions, in that period. Since the entire management of the theatre has devolved into the present hands, the Italian Opera has flourished beyond all former precedent, and has presented more solid food for the mind, than many supposed it capable of affording.

During this period the powerful and divine music of Mozart, formerly only heard by the privileged few at rare and fitful intervals, "like Angels visits, few and long between," has become naturalized, enjoyed and understood better than in any other metropolis in Europe. This introduction has been to music what the Cartoons of Raffaëlle and the Elgin Marbles have been to Painting, Sculpture and Architecture, and to the present proprietor of the King's Theatre is the art of music indebted for pursuing a course of intellect equal to her sisters. To the Don Giovanni of the former seasons, we have to record the Magic flute of the present, a combination of heavenly sounds, full of mysterious airs and delightful measures. To the Seville Barber, by the living Mozart, the Canova of Music Rossini, of last year, we have to add his shorter, but not less beautiful and original Inganno Felice of this, and to these we have further to add the intellectual treat of good acting. Ambrogetti, as a comedian, as a buffoon (*buffa Italiana*), and as a tragedian, besides being a spirited singer is a model to any performer on our boards, and we instance his insane father in Paers Agnese, taken from Mrs. Opie's pathetic tale, the Father and Daughter, a piece of affecting acting, not inferior to Kemble's Lear.—His Doctor Bartolo in the *Barbiere di Seviglia*.—His Papageno, with his mirth stirring Dulcimer, in the *Flauto Magico*.—His Don Giovanni as he first performed it.—His Baron in the *Matrimonio Segreto*, the Lord Ogilby of the Opera; as proofs of the ability and versatility of this sterling actor

and accomplished singer. Garcia too, a singer of first rate talent, possessing a voice and taste of singular felicity, exhibited talents of acting at once chaste, spirited, and agreeable. But of Bellocchi we cannot say too much, the Melpomene, the Jordan of the Italian stage, who overflows with humour, pathos, and a voice and musical talent of the first class, in spite of an indifferent figure, and by no means a beautiful face ; but as Churchill long ago said,

“ Before such merit all defects must fly,  
Pritchard's genteel, and Garrick's six feet high.”

Nor must the powerful voice and no less powerful genius of the unaffected Angrisani be forgotten. His Ghost in *Don Giovanni*, and Sarastro the High Priest, King and Chief of the mysteries of Isis, in the *Magic Flute*, are unequalled in their line, and his Masetto in the former piece, with his Figaro in *Le Nozze di Figaro*, are as lively, spirited, loving, and delightful, as the others are grand and overpowering.

Of the ballet we say less, because it is less intellectual, but some exquisite treats were produced to the lovers of beautiful forms, graceful arrangements, splendid and appropriate antique costume and scenery. *Telemaque* was most gratifying to our senses, and afforded subjects of interest and delight to the artist and connoisseur. *Adolphe et Matilde* exhibited the powers of music and love in a simple intelligible tale, and reflected as much credit on the management as the Opera.

The season closed on the 14th of August, with the first act of Rossini's, *Il Barbiere di Siviglia*, the *Inganno Felice* of the same composer, and the ballet of *Adolphe et Matilde*; the performers singing *God save the King* at the close of the Opera.

The Opera is now considered by men of the first talents as an intellectual banquet, and as such was frequented, nay, crowded by connoisseurs, statesmen, literary, and scientific men and artists of the first class, instead of being as

heretofore a lounge for idlers only. Mr. Waters may feel proud at the distinction which the presence of such men as we continually meet in this theatre confer upon his house.

We feel happy in announcing its re-opening in December, and long for its exhilarating recommencement.

**OPENING OF THE ENGLISH OPERA.**—This theatre opened, for its usual short season, since our last, with considerable improvements in the embellishments of the house, and a respectable company. The ceiling has been judiciously lowered, and the decorations repainted in better taste.

At the commencement of this establishment, under the name of an "English Opera," we were among the first to hail its promising efforts, and cherished hopes, from its first season, of as great an improvement in English music as in English painting, English sculpture, and English architecture. But we have been disappointed, and Burlettas, Operettas, and now—Farcettas, are the employ of the English Opera.

If we might be allowed to suggest to the proprietor, we would recommend his opening at the season he formerly did; give such performances as at present to John Bull's oldest sons and daughters, refining it by degrees till he could drop it, and in the interval, devote two nights, say Wednesday and Saturday, at advanced prices, to English Opera, in the grand style, procuring new compositions, translations, with adaptations and revivals, with alterations, such as Handel's *Acis and Galatea*, which we should much like to see acted as an Opera.—Why not an English Opera as well as an "Opera Française?"

These are our views of an English Opera, but we doubt not Mr. Arnold can satisfactorily account for his change of views.

**OPENING OF COVENT GARDEN THEATRE.**—This grand and splendid establishment has just opened for the

season, with reparations, cleanings, embellishments, &c. The scenery of this house is undoubtedly the best painted and arranged in Europe, and the proprietors deserve our greatest praise for their improvement in scenery and costume, which we have before recorded in our Annals. This year they have added to their moveable proscenium pilasters, a vast machinery that raises all the upper part of the proscenium, to accommodate the gallery visitors with a view of the most distant parts of the scenery.

As the season advances, we shall give occasional room to the scenery, costume, and other graphic accessories to the mimetic art as produced at this theatre, hoping still greater improvement in correctness and propriety of both, as well as expense and splendour.

RE-OPENING OF DRURY LANE THEATRE.—Our old favourite theatre is now announced to open on the 4th of October, under more flattering auspices than any since its re-building, and we cordially join in the universal good wish towards its spirited and active lessee, Mr. Elliston, who will now be found on his old boards, gracing the old genteel comedy of England. Mr. Elliston has published in the daily papers a list of his company, embracing a strong display of talent in tragedy, comedy of both sorts, including farce and opera; with Kean, himself, and Braham, as the heads of their three classes. But what more particularly concerns and delights us is the notification that a model of a design for an entire new interior will be submitted to public inspection, and that Mr. Elliston invites the particular attention and opinions of the architects of the metropolis, a plan we strongly recommended to be adopted in all public works, in our twelfth Number. We shall certainly inspect it, and Mr. Elliston may depend upon our candid and impartial strictures on his model, while it can be improved, if necessary, which must be far more satisfactory than it would be in his building when finished.



## ART. XXI. A NEW PATTERN FOR A CROWN PIECE.

IN our Twelfth Number we took leave to speak boldly our opinions on the new coinage, and particularly on Pistrucci's Crown Piece. Whether these observations, or the general opinion of the artists of England, on its execution, led to this pattern, we know not, but it is submitted to the public in complete rivalry.

Our opinions of the zeal, energy and activity of the Master of the Mint, were also there recorded, therefore we deprecate the charge of censure in the conduct of his administration, in our observations on this new medal. It is but another proof of the extraordinary want of knowledge in art of most of our public ministers.

The design or composition of this Crown Piece is by Captain Mudie, and resembles the best of Simon's. The obverse is a head of the King, with the legend *GEORGIUS III. DEI GRATIA*. The reverse consists of four armorial shields and crowns, displayed in the form of St. George's Cross, the Garter encircling the George forming the eye or centre. From this springs, between the principal cross, the Rose, the Thistle, the Shamrock, and the Hanoverian White Horse, in the form of St. Andrew's Cross, as emblems of the four Crowns that encircle the brows of our revered Sovereign. The principal shield bears the Arms and Crown of England, the two secondary shields, those of Ireland and Scotland, and the other, those of Hanover, with the Hanoverian Crown.

The head is in rather higher relief than other Crown Pieces; but why not make all the coins in as high relief as those of the Greek and Roman Emperors? with a deep rim to protect it, which would be an era in the coinage of the country and what has been long wished for by every man of taste in the kingdom. The head is in good taste, and much better deter-

mined and drawn than in Pistrucci's; the face, from the nose upwards, is excellent, and as like to the King, a little improved in taste about the hair and forehead, as coins generally are, and much finer than any we remember, the first old Guinea, and Marchant's Eighteen-penny Bank Token alone excepted. But the upper lip, mouth, and chin, are wholly too long, and more like his Grace of Wellington than George III. Still the resemblance is more like than in Pistrucci's, and incomparably in better taste. It is engraved by Webb, who has produced some of the finest heads on medals we have yet seen from any artist of the present day.

The arms form a beautiful and truly British composition. Its form resembles the Union Jack, which has so often waved over our victorious troops; the arms tell the world the extent of the British Empire, at the period of its execution, and the accessories are proud national emblems, that recal associations of a noble ancestry and heroic deeds.

The reverse is by Mills, the engraver of West's medal, and its character is neatness and precision. We know not what an heraldic horse may be, but certainly the horse here introduced, is one of the very worst we ever saw. Its small size is no excuse, as the medalets of Greece, or even of the Napoleon Mint can witness.

## ART. XXII. POETRY.

THE PAINTER OF FLORENCE. BY ROBERT SOUTHEY,  
Esq. P. L.

There once was a Painter in Catholic days,  
Like Job who eschewed all evil,  
Still on his Madonnas the curious may gaze  
With applause and amazement, but chiefly his praise  
And delight was in painting the devil.

They were angels, compared to the devils he drew,  
Who besieged poor St. Anthony's cell,  
Such burning hot eyes, such a *d-mnable* hue,  
You could even smell brimstone, their breath was so blue,  
He painted his devils so well.

And now had the artist a picture begun,  
'Twas over the Virgin's church door ;  
She stood on the dragon embracing her son,  
Many devils already the artist had done,  
But this must outdo all before.

The old dragon's imps, as they fled through the air,  
At seeing it, paus'd on the wing,  
For he had the likeness so just to a hair,  
That they came, as Apollyon himself had been there,  
To pay their respects to their king.

Every child on beholding it, shiver'd with dread,  
And scream'd, as he turn'd away quick ;  
Not an old woman saw it, but raising her head,  
Dropp'd a bead, made a cross on her wrinkles, and said,  
" God help me from ugly old Nick !"

What the Painter so earnestly thought on by day,  
He sometimes would dream of by night ;  
But once he was startled, as sleeping he lay,  
'Twas no fancy, no dream—he could plainly survey  
That the devil himself was in sight.

" You rascally dauber," old Belzeebub cries,  
" Take heed how you wrong me again !  
" Though your caricatures for myself I despise,  
" Make me handsome now in the multitude's eyes,  
" Or see if I threaten in vain !"

Now the Painter was bold, and religious beside,  
And on faith he had certain reliance,  
So earnestly he, all his countenance eyed,  
And thank'd him for sitting with Catholic pride,  
And sturdily bade him defiance.

Betimes in the morning, the Painter arose,

He is ready as soon as 'tis light ;

Every look, every line, every feature he knows,

'Twas fresh to his eye, to his labour he goes,

And he has the old wicked one quite.

Happy man, he is sure the resemblance can't fail,

The tip of the nose is red hot,

There's his grin and his fangs, his skin cover'd with scales,

And that—the identical curl of his tail,

Not a mark, not a claw is forgot.

He looks, and retouches again with delight ;

'Tis a portrait complete to his mind !

He touches again, and again feeds his sight,

He looks round for applause, and he sees with affright,

The original standing behind.

" Fool ! idiot !" old Beelzebub grinn'd as he spoke,

And stamp'd on the scaffold in ire ;

The Painter grew pale, for he knew it no joke,

'Twas a terrible height, and the scaffolding broke ;

The devil could wish it no higher.

" Help ! help me, O Mary," he cried in alarm,

As the scaffold sunk under his feet.

From the canvass the Virgin extended her arm,

She caught the good Painter, she saved him from harm,

There were thousands who saw in the street.

The old dragon fled when the wonder he spied,

And curs'd his own fruitless endeavour ;

While the Painter call'd after, his rage to deride,

Shook his pallet and brushes in triumph, and cried

" Now I'll paint thee more ugly than ever !"



## SALES BY AUCTION OF DISTINGUISHED COLLECTIONS.

ART. XXIII. Mr. H. PHILLIPS's *Sale of the distinguished Collection of Paintings belonging to JOHN KNIGHT, Esq. of Portland Place.*

THIS really distinguished collection, which was known to us from our childhood, was principally by the old masters, and had been selected with great knowledge by the late Mr. Knight. The days of view were crowded by the most eminent artists and amateurs of the day, and was committed to public sale by Mr. Phillips on the 23rd and 24th March last. This article has been long prepared, but in spite of the extra sheets given in our last two Numbers we have been compelled to postpone it till the present.

A very few pictures were passed for want of bidders, and the whole sale of one hundred and seventy two pictures, including the six which were passed, produced the sum of fifteen thousand four hundred and five pounds ten shillings. The principal pictures, purchasers, and prices were as follows: which we select, not having room enough for the whole catalogue.

- |        |  |                 |    |          |
|--------|--|-----------------|----|----------|
| No. 2. | <i>A land-storm</i> , by G. Poussin.               | Purchased £     | s. | d.       |
|        | by the Marquis D'Osmond, late Ambassa-             |                 |    |          |
|        | dor from France.                                   | -               | -  | 262 10 0 |
| 5.     | <i>Death of Adonis</i> , by West,                  | -               | -  | 75 12 0  |
| 11.    | <i>A landscape</i> , by Claude.                    | Purchased by A. |    |          |
|        | Gillimore, Esq.                                    | -               | -  | 173 5 0  |
| 13.    | <i>Dives feasting, and seized by Satan.</i> by Te- |                 |    |          |
|        | niers.   | -               | -  | 315 0 0  |
| 15.    | <i>Acis and Galatea</i> , by N. Poussin.           | -               | -  | 241 10 0 |
| 16.    | <i>Susannah and the Elders</i> , by Guido.         |                 |    | 195 5 0  |
| 27.    | <i>Virgin and Child</i> , by Rubens.               | Purchased       |    |          |
|        | by Claude Scott, Esq.                              | -               | -  | 44 2 0   |
| 29.    | <i>A Landscape and Figures</i> , by Sal. Rosa.     |                 |    |          |
|        | Purchased by G. J. Cholmondley, Esq.               |                 |    | 157 10 0 |

37	<i>The continence of Scipio</i> , by West.	Purchased by Sir Thomas Hesketh.	131	5	0
39.	<i>A Sea piece</i> , by Vandewelde.	-	535	10	0
48.	<i>The Virgin and Child</i> , by L. Da Vinci.		115	10	0
56.	<i>The Holy Family</i> , by L. Carracci.		246	15	0
61.	<i>A Landscape with Mercury, Argus, and Io.</i>				
	by Sal. Rosa.	-	399	0	0
62.	<i>St. Cecilia</i> , by Dominichino.	-	199	10	0
72.	<i>A Magdalen</i> , by Rubens.	-	189	5	0
73.	<i>Cottage Children</i> , by Gainsborough.		152	5	0
80.	<i>Portraits of the Duchesse D'Arenberg and Child as Virgin and Child, with Saint in Adoration</i> , by Vandyke.	-	498	15	0
81.	<i>St. Agnes</i> , by Sir J. Reynolds.	-	43	1	0
89.	<i>Horses and figures</i> , Wouvermans.		252	0	0
98.	<i>Baptism of Christ by St. John</i> , by A. Carracci.	-	152	5	0
99.	<i>Rinaldo and Armida</i> , by Guercino.	Purchased by Earl Yarmouth.	39	18	0
100.	<i>Discovery of Achilles</i> , by N. Poussin.		150	3	0
101.	<i>A Cattle Piece</i> , by A. Vanderveldt.		283	10	0
104.	<i>Assumption of the Virgin</i> , by Rubens.	Purchased by J. Webb, Esq.	136	10	0
109.	<i>Fortune Flying</i> , (this picture was brought from Italy by Strange the engraver) by Guido.	-	262	10	0
110.	<i>The Education of Bacchus</i> , by N. Poussin,		577	10	0
111.	<i>Venus</i> , after Titian. Purchased by Right Hon. W. Vesey Fitzgerald.		24	3	0
117.	<i>Marriage of St. Catharine</i> , by P. Veronese.	Purchased by Sir R. Macfarlan.	52	11	0
118.	<i>Village Feast</i> , by Teniers.		462	0	0
123.	<i>Noli me tangere</i> , by Albano.		294	0	0
131.	<i>Holy Family</i> , by Fra Bartolomeo.		283	10	0
134.	<i>Judas betraying Christ</i> , by Guercino.		30	9	0

139. <i>Cephalus and Aurora</i> , by N. Poussin.	756	0	0
140. <i>Landscape and figures</i> , by Cuyp.	987	0	0
146. <i>Dedalus and Icarus</i> , by Vandyke.	315	0	0

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ART. XXIV. Messrs. Robins's *sale of Mr. Harris's original Theatrical Portraits. Principally painted by the first English Masters from the time of Garrick, with some of a more ancient date, to a very recent period, which were removed from Belmont (the seat of Mr. Harris) to the Rooms of Mr. Robins, Piazza, Covent Garden, for sale by auction, and disposed of on Monday, July 12, at the following prices :*

(From a Correspondent.)

IF not generally known to the public, the scientific part of society were very well acquainted with the liberality and expense displayed by Mr. Harris in forming this collection of theatrical portraits. — Scarcely had any new performer met with a distinguished reception upon the boards of Covent Garden Theatre, but the lady or gentleman immediately set for their portraits, to some artist of celebrity, in those particular *characters*, in which they were considered to have arrived at the nearest to perfection, and thus were the likenesses warranted ORIGINAL, before they obtained a situation amongst the “ OLD FAVOURITES,” which decorated this gallery of dramatic portraits. No sooner was the disposal of it announced for sale, than the “ days of private view” were thronged by persons of the first rank in this country; but when the mornings of public exhibition commenced these rooms became a fashionable lounge, and were crowded with all classes of society, eager to get a peep at those heroes and heroines,

who had so often elicited the tear of sensibility, as well as to promote the cheerful smile by their various talents, or rather out of a kind of gratitude to departed worth, in the words of our immortal Bard,

Praising what is lost,  
Makes the remembrance more dear!

As well as to gain a sight of the works of Sir Joshua Reynolds, Opie, Shee, Singleton, Hayman, &c. Catalogues were sought after with such eagerness and anxiety, that hundreds of persons went away with regret, in not being able to obtain "a clue to their researches;" it, however, ought to be mentioned, that the utmost liberality prevailed in this respect towards accommodating the public, as 2000 catalogues were distributed, *gratis*, to all enquirers for them. Curiosity was so much upon the tip-toe on the morning of the sale, that for hours before the appointed time, the room was completely *crammed* with fashion, female beauty, connoisseurs, theatricals, painters, poets, authors, artists, &c. &c. The buz of criticisms, puns, jests, repartees, *bon bouches*, and anecdotes, which were uttered from this gallery of "public characters," would not only have filled a small pocket volume, could they have been collected, but have furnished a rare treat of *small talk* for the tea table, at all the watering places, for the remainder of the summer; and never were the words of STERNE more strongly impressed on the minds of the hearers upon the present occasion, respecting the "*Cant of criticism*!" The shrugs of the shoulders; the self-important nods of the head; the exquisite colouring of some of the pictures; the mere *daubs* of others; the discovery of the *master* on some doubtful subject, &c. would have proved even too much for the *refinement* of a CHESTERFIELD to have borne, without smiling at such *soi-disant* judges. The audience at length were so anxious



for the sale to commence, that like the *tired* spectators at a theatre waiting for the rising of the curtain, loud and repeated knockings on the floor were kept up till the auctioneer mounted his rostrum—"Catalogues—catalogues" were again called for; when the remaining few left in the hands of the auctioneer were *impartially* distributed by him, in throwing them amongst the crowd, and the *scramble* occasioned by this circumstance was so great, that many persons were nearly upset in the contest to obtain one. The hammer of the auctioneer, however, restored order and produced silence, when he addressed his audience to the following effect:

"Ladies and Gentlemen, I have merely to inform you, that this fine collection of theatrical portraits is to be sold this day without any reservation whatever: you will therefore purchase them at your own prices; but when you recollect, that such an opportunity will not occur again, I hope that the liberality of your biddings will be a proof of the high estimation with which you hold this unrivalled gallery of Portraits. The reason for Mr. Harris's disposal of these pictures, is simply this: he has disposed of his seat called Belmont; and the house he has now taken at Brighton, is of so small a compass, that it does not afford him room sufficient to place six of them. However, in parting with these "old Favourites," collected together at a vast expense, upon the score of friendship, and out of respect for their talents, he has not done it without much reluctance and sincere regret; but in submitting these portraits to the protection of the public, who have so generously given their patronage to these "originals", and who so well know in what manner to appreciate their value, that it is only necessary to mention, in separating them, that no reservation will take place. It really is one of the finest collections of theatrical portraits ever submitted for sale in this country; in fact, there never

was any thing like it. It should also be remembered that the likenesses are of the most faithful and animating description; that these distinguished performers sat for them and lastly, when the names of the painters are mentioned any further eulogium upon their respective talents as artists, must prove superfluous. We shall now, ladies and gentlemen, commence the sale of this unrivalled and matchless collection of theatrical portraits:—

Lot 1. Ben Jonson, the poet, an original, produced 7*l.* 7*s.*

2. Tenducci, the singer. The recollection of this Italian produced much “tittering” among the company, and resuscitated some curious anecdotes which are coupled with his character, till he was disposed of at 3*l.* 3*s.*

3. Henderson occasioned but little interest, notwithstanding his great excellence in Falstaff, and fetched only 3*l.* 13*s.* 6*d.*

4. Wilkes, a manager of Drury-lane Theatre; but as a proof that “Managers” are not highly thought of, he was quickly got rid of, at 1*l.* 11*s.* 6*d.*

5. Ben Jonson, denominated “a great actor” in the days of Charles II., notwithstanding his “greatness,” however, did not produce more than 1*l.* 15*s.*

6. Townsend, as the *Lame Beggar*, in *Sherwood Forest* a most admirably executed character likeness, by Zoffany. A young sprig of fashion thought he had said a good thing, in assisting the auctioneer, by his looking round for applause, when he observed, there was nothing “lame about the painting.” It was knocked down at 15*l.* 4*s.* 6*d.*

7. Nancy Dawson, an original. A distinguished horn-pipe dancer in the time of Rich, at Covent Garden theatre. This once light-footed creature of her day, whose fascinating steps and lively tune, that used to set all in motion from the drawing-room to the fore-castle of the man of war, sold at 6*l.* 6*s.*

8. Mrs. Pritchard, the greatest tragic actress of her time, could only produce 14*l.* 14*s.* 6*d.*

9. Fischer, a distinguished oboe player, 2*l.* 12*s.* 6*d.*

10. Diamond, the elder, of Bath, as Don Felix, went off heavily, at the moderate sum of 1*l.* 15*s.*

11. David Erskine Baker, an author. It was whispered to the auctioneer, he was a "great author." "From his bulk, I suppose," replied a wit; "No, Sir, he was voluminous, a most industrious compiler of dates, &c." But rather contrary to the assertion that "an author never lives till he dies." Poor Baker hung some time on hand, more out of respect by the auctioneer, than to the high opinion of the company, and after a good deal of hammering, he was got rid of at 1*l.* 5*s.*

12. Mrs. Glendinning, as Rosina, 3*l.* 1*s.* 6*d.*

13. Middleton, whom the catalogue described as Romeo, but whose appearance was in the character of Douglas. This mistake occasioned some laughter; when it was observed, that it was nothing new, as poor Middleton was always laughed at when on the stage; and smiling at him when off was only consistent. Then you must admit, said a punster, that he always obtained a "merry reception." 3*l.* 13*s.* 6*d.*

14. Holman, as Mad Tom, finely executed, 5*l.* 5*s.*

15. Mrs. H. Johnston, as Rosalind, in which character she made her first appearance, in 1798. "This catalogue," said a lady, "is a tell-tale." "No, madam," replied a by-stander, "only respecting age." "This portrait has never been sold before," observed a connoisseur. "That's true," replied a man of fashion; "can you say so much for the original?" Silence. It's for you, sir, at 3*l.* 13*s.* 6*d.*

16. Murray, as Baron Wildenheim, 4*l.* 4*s.*

17. Henry Johnston, as Douglas, 5*l.* 15*s.* 6*d.*

18. Lewis, as Mercutio. This portrait claimed con-

siderable attention. It was a fine likeness; but this truly "old favourite" only fetched 8*l.* 8*s.*

19. Miss Poole, now Mrs. Dickon, 2*l.* 12*s.* 6*d.*

20. Pope, as Hamlet, 2*l.* 2*s.*

21. Mrs. Henry Siddons. This charming, interesting actress, created some life among the bidders, and the last bidding was 9*l.* 19*s.* 6*d.*

22. Mrs. Martyr, as Euphrosyne. It was an admirable likeness of this lively actress, 3*l.* 3*s.*

23. Mrs. Pope (the first), as Queen Katherine, 6*l.* 16*s.* 6*d.*

24. Mrs. Mattocks, as Mrs. Ford. This portrait was life itself; and it conveyed to the spectator the fine illumined countenance of this most distinguished actress and deservedly old favourite of the public, 8*l.* 18*s.* 6*d.*

25. Quick, as Spado, 5*l.* 15*s.* 6*d.*

26. Mrs. Mountain, as Peggy, in the Gentle Shepherd, 3*l.* 3*s.*

26.\* Signora Storace, as Katherine, in the English Fleet, 4*l.* 14*s.* 6*d.*

27. Mrs. Campbell (late Miss Wallis) as Imogen, 3*l.* 13*s.* 6*d.*

28. Munden, as Polonius. This portrait was universally admired; but notwithstanding, it only fetched the trifling sum of 4*l.* 4*s.* Here the auctioneer began to repeat that it was not "selling" these pictures, but "giving" them away. He was sorry to observe that the public did not seem to appreciate their value, from their trifling biddings, 4*l.* 4*s.*

29. Johnstone, as Sir Callagan O'Brallaghan. This animated likeness, by Shee, claimed the praise of all present, and obtained, 10*l.* 10*s.*

30. Master Betty, as Norval. "That mania has long since been got rid of," appeared to be ill-naturedly observed, by an old gentleman, who was looking at the portraits of Macklin, Garrick and Kemble. It however produced 5*l.* 15*s.* 6*d.*

31. Barrington, the uncle of Mrs Mattocks, as Teague, 5*l.* 13*s.* 6*d.*



32. Barry and Mrs. Elmay, as Hamlet and his Mother, in 1757, 10*l.* 10*s.*

33. George Coleman, the elder, 5*l.* 15*s.* 6*d.*

34. Head of Mr. Yates, by Sir Joshua Reynolds. The critics, connoisseurs and picture dealers, were all in motion, on the merits of the painting, and it fetched 16*l.* 5*s.* 6*d.*

35. Macklin, an original, by Opie. This was a fine portrait indeed; and it reminded the spectator of the excellence of this painter, in respect to the heads of old men. It occasioned considerable biddings; but it was knocked down to Mr. Matthews, at 31*l.* 10*s.*

36. J. P. Kemble, an original, by Lawrence. This lot was reserved; and only exhibited for the gratification of the public, from its admirable likeness of that great performer.

37. Cooke, in Kitley. An animated portrait, and sold for 16*l.* 16*s.*

38. Mrs. Inchbald, an original, 11*l.* 11*s.*

39. Quin, an original. It was merely the head of that distinguished actor, but a finely worked up face. It should seem his excellence was not entirely forgotten, as it produced 23*l.* 2*s.*

40. Lewis, an original portrait. A very fine, strong likeness, 8*l.* 8*s.*

41. Fawcett, as Count Friponne, in the Travellers in Switzerland, 6*l.* 6*s.*

42. Mrs. Oldfield, an original, 11*l.* 6*s.*

43. Leveridge, a famous bass singer, and composer of "O the Roast Beef of Old England." A very fine whole length portrait, 19*l.* 19*s.*

44. Mrs. Yates, an original, mentioned in the catalogues as painted by Coates, but discovered by a person present at the sale to be one of Sir Joshua's productions. This discovery immediately gave the bidding a lift, and it fetched 22*l.* 1*s.*

45. Lacy, a famous actor, and great favourite of Charles II. and drawn by his desire, in his three best characters, described by the auctioneer as the Matthews of his day, 11*l.* 11*s.*

46. Colly Cibber, an original, as Lord Foppington, 25*l.* 4*s.*

47. Woodward, as Petrucio. A fine whole length portrait of that distinguished comedian. It was purchased by Mr. Matthews for 24*l.* 3*s.*

48. Leigh, as the Spanish Friar, an original, 8*l.* 18*s.* 6*d.*

49. Mrs. Hartley, as Hermione, in the statue scene. This beautifully executed portrait, painted by Sir Joshua Reynolds, was also shewn only for its excellence.

50. Mrs. Woffington, painted expressly for Garrick, by old Morland. This portrait was equal, if not superior, to any painting in the collection for softness of touch and display of female beauty, although "Pretty Peg" appears to have been drawn in her night cap. This picture will now add to Mr. Matthews's gallery, and was sold for 13*l.* 2*s.* 6*d.*

51. Full length figures of Comedy and Tragedy, by Cipriani, 14*l.* 14*s.*

52. The skreen scene in the School for Scandal, with originals, of Mrs. Abingdon, King, Smith, and John Palmer, 16*l.* 16*s.*

53. Garrick and Mrs. Pritchard, as Ranger and Clarinda, in the costume of their day. The drapery of Clarinda is exquisitely touched, and reflects great credit upon the talents of Hayman as a painter. It was sold for 5*l.* 5*s.*

54. Two large historical paintings, the subject from Richard the Third; the infant Edward the Fifth, and his brother the Duke of York; with an original portrait of Kemble. These pictures are by Northcote, and are finely executed, particularly the countenance of Kemble in Richard. Knocked down at 105*l.* said to have cost 300 guineas.

55. Garrick, an original, by Zoffany. This portrait was asserted to have been the most accurate likeness ever taken of the English Roscius. Zoffany was concealed in an ante-chamber during the time Garrick was shaving his head, in order to avoid the different changes of countenance with which Garrick used to amuse himself while sitting for his portrait. Two masks in the picture also are portraits of that great actor. It fetched 73*l.* 10*s.*

56. A scene in Hamlet. The Ghost, Queen, and Hamlet, 4*l.* 4*s.*

57. Mrs. Oldfield, an original. 4*l.* 14*s.* 6*d.*

58. Mrs. Davenport, as Lady Denny, in Henry VIII. This is a fine portrait, and an inimitable likeness. It was much admired, and produced 15*l.* 15*s.*

59. The supper scene in the children in the wood. Bannister, Mrs. Bland, and Mrs. Booth. A fine picture, 10*l.* 10*s.*

60. Munden, as Verdurin. The fine likeness and general character of this painting, by De Wilde, rendered it an interesting object to the bidders, and it sold for 21*l.*

61. Barry, as Macbeth, in the costume of the day, said to be by Hogarth; but it was very doubtful, and in consequence only fetched 2*l.*

62. This and the five following lots were upon a small scale, painted by De Wilde, apparently for Bell's British Theatre. Mrs. Whitelock, as Queen Margaret, in the Earl of Warwick. This tragedy heroine could scarcely produce a few shillings. "Recollect," said the auctioneer, "this lady was the sister of Mrs. Siddons." It was purchased by Mr. Matthews for 1*l.* 1*s.*

63. Mr. Harley, as Caleb, in the Siege of Damascus. This gentleman, once the Richard and Lear of Covent-Garden Theatre, brought only 19*s.*

64 and 65 were coupled together. Miss Heard, as Celia; and Mr. Pope, as Varanes, and only produced 1*l.* 1*s.*

65. Mrs. Ward, as Octavia, 12*s.*

# ANNALS OF THE FINE ARTS.

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“ I am no prophet, nor the son of a prophet, but I will venture to predict, that if ever the ancient, great and beautiful taste in painting revives, it will be in England.”

RICHARDSON.

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ART. I.—*A critical Examination of the Architecture of the NELSON COLUMN erected at Yarmouth, 1817—19. W. WILKINS, Esq. Architect.*

\* Ὅσος δὲ τυμβὸς ἐν καλῷ κεχωσμενός,  
Τοῖς ἐμποροῖς προσρησις εἶναι πανίλαχῶς  
Τὸς τ' ἐμπλεούας εἰσπλεούας τ' οὐψείαι,  
Χώποδαν ἀμιλλᾷ ἢ τῶν νεῶν θεασείαι.

Plato Com. ap. Plutarch. in Themist.

IMITATED.

Thy tomb thus proudly o'er the ocean gazing,  
Shall view each passing sail;—to deeds of might  
Exhort the seaman; and when fires war-blazing  
Burst from embattled ships, shall stand spectator of  
the fight.

AFTER the lapse of an interval not altogether honourable to the zeal of his native county, the memory of Nelson has at length received its due tribute in the erection of a monumental column,

\* For the above lines the writer is not indebted either to his own research or reminiscence; they were suggested to him by



the elegant and classical design of which well entitles it to a pre-eminent rank among the most successful productions of modern architecture. Other places in the empire have long since erected memorials of the hero, and his victories, some of which reflect credit both on the public spirit that commanded, and on the artists who executed them. Yet although it must be confessed that Norfolk has been somewhat tardy in commencing a monument to him, whose achievements have cast such a brilliancy on his name, that which she has at length produced, may, as well by its magnitude, as by the excellence of its design, proudly assert its claim to the foremost rank.

Previously to entering upon a critical analysis of its composition, let us be permitted to make a few introductory remarks.

Works of architecture are not to be judged by precisely the same rules by which we appreciate the productions of the poet, the painter and the sculptor. These, indeed, require no external assistance in order to enable them to embody the conceptions of their mind : with the architect it is different ; he is dependent upon circumstances, over which he possesses but small control ; and perpetually subjected to restraints arising from

a passage of a critique on Monk's *Alcestes* in the *Quarterly Review*, where it is said, " they have often struck us as affording an apposite inscription for the monument to be erected to Nelson on the coast." Hence he has been induced to appropriate them as his motto.

the caprice and interference of others. To these causes, in conjunction with others of a pecuniary nature, is to be attributed the vast disproportion, both as to number and excellence, between buildings which have been executed, and those merely projected.

In estimating the merit of a piece of architecture the question is, has the artist availed himself to the fullest extent of all the capabilities of his plan? has he effected as much as it was possible to accomplish in the allowed extent? has he obviated the peculiar difficulties with which he has had to contend? After mature examination we are sometimes led to admire not only the skill by which obstacles have been surmounted, but also the happy contrivance by which, in effecting this, positive beauties have been created. This circumstance however is not always of very obvious detection; indeed it may happen that by a near approximation to faultless excellence the architect has incurred the reproach of having fallen short of that point, of which an inferior ability would never have reminded us.

Owing to the very nature of the art, great opportunities for the display of talent must necessarily be but of rare occurrence: nor even then are works of importance always committed to the charge of those most distinguished by their genius, and their taste. In the present instance however such an accusation cannot be made: if the compatriots of Nelson did not act with precipitancy in

decreeing to him this posthumous honour, so neither have they bestowed it parsimoniously; at the same time their choice of an architect was most judicious, since the model selected by them manifests throughout a well-matured plan; a taste imbibed from a profound study of, and an intimate acquaintance with, the purest remains of Grecian art; and a happy originality yet coherence of design equally removed from common place and from extravagance. A structure, like the one under consideration, may be said to offer a *carte blanche* to the architect, since while it allows him full scope for the display of ornament, it does not fetter him by the restraints imposed by the necessity which occurs in more complicated buildings of reconciling clashing interests: its insulation also liberates him from the necessity of modifying his design by existing circumstances, which almost invariably attends all public edifices. In compositions of this nature inventions must be sought for rather in the accessories, than in the column itself. In this portion of the structure the architect has made no attempt at novelty, nor deviated from established rules: he has however shewn great judgment in adopting the Athenian Doric order, whose masculine proportions render it appropriate to its destined character and situation. In order to avoid the solecism of placing a *pedestal* beneath a column belonging to an order, which admits not even of a base, the architect has, with most admirable felicity, placed it upon a substructure greatly

differing both in proportion and design from what is technically understood by the term *pedestal*. Here in fact we discover a beautiful adaptation of classic forms, and a rare happiness of invention, with a much richer, and more varied effect of light and shade than could otherwise have been obtained.

This stylobate forms, as it were, a sepulchral shrine; and is of analogous character, being massive and simple, yet deficient neither in variety nor decoration; its plan is not a perfect square, since the architect has in fact employed eight buttresses; and by extending the entablature across the interval between each pair has formed recesses in the sides, the appearance of which adds considerably to the richness, without detracting from the solidity of the structure. In order to add still farther to the stability, a slight inclination has been given to these piers; yet it is hardly to be discerned, unless we observe their junction with the *antæ*; of these latter, the faces are placed at right angles to the fronts of the building. The entablature is selected from the Choric monument of Thrasyllus at Athens; its cornice is of a bold, simple character, of beautiful profile, and produces an admirable effect of light and shade.

On each front the\* the frieze is decorated by

\* In the print of the monument given in the "Excursions through Norfolk," triglyphs are inadvertently introduced in the frieze, totally destructive of its peculiar character; wreaths



four wreaths of laurel, designed with classical taste. The architrave extends no farther than the width of the recess beneath, a circumstance that adds considerably to the simplicity of the elevation : on the blockading course of each front is a plain tablet having inscribed respectively Copenhagen on the N. side, St. Vincent, on the E. Aboukir, on the S. and Trafalgar on the West. Above the last mentioned, it is intended to place a sarcophagus. It might be conjectured, that in designing the re-

too, are introduced on the podium. Independently of these inaccuracies, this small view conveys a tolerably adequate idea of the original. An engraving, by Porter, which has been recently published, will enable those who have not yet seen the column itself, to form a correct notion of the elegance of the design and the proportions, as it is delineated with architectural precision ; it could not indeed exhibit all the beauty of the details, but will, nevertheless, be an interesting accession to the architect's portfolio, even notwithstanding the errors, which detract from its fidelity as a portrait, although they do not affect the merit of the design.

1st, Five wreaths are represented on the frieze, instead of four. 2ndly, The wreaths on the podium are introduced according to the original model. 3dly, The word Nile (not Aboukir,) is substituted for Copenhagen, on the north tablet. 4thly, The Caryatides are incorrectly placed, and the engraver has made four out of the six visible. 5thly, The figure of Britannia is turned quite to the N. W. ; whereas its head alone has an inclination in this direction. There is a want of greater variety of tone in the engraving, owing to which, the different parts, particularly in the terrace, do not detach themselves sufficiently from each other ; the depth of the recess too ought to have been indicated. And lastly, the light is surely not very judiciously, made to fall directly on the north side.

cesses, it was not merely the intention of the architect to obtain a strong relief of chiaroscuro, but also to provide convenient and sheltered situations for the introduction of sculpture or inscriptions, commemorating the victories, the names of which are recorded on the tablets.

The western recess contains an elegant Latin inscription above the entrance (to which you descend from the terrace); that on the east has an English one, mentioning the date of the erection, the names of the committee, architect,\* &c.; but within those on the north and south, are only four names (two on either side) of the contractor and principal workmen, which thus ostentatiously, not to say impertinently placed, are apt to create some disappointment, and excite some spleen. Each of these recesses is besides unfortunately disfigured by two loop holes; if it was impossible to dispense with them altogether, the architect might surely have imparted to them a more graceful figure,—a wreath, for instance, similar to those on the frieze surrounding an aperture formed by its inner circumference, would have admitted more light, while it would have had a more elegant appearance than the present loopholes.

Those introduced in the flutings of the shaft

\* It is highly desirable that the name of its architect should be inscribed on every building of any importance, for in many instances it is almost impossible to ascertain by whom an edifice was designed. In this respect, architects are unjust towards themselves—other artists stamp their names on their productions, why not architects?

are by no means so objectionable ; they are less conspicuously placed, and do not occupy a situation, which it is almost impossible to avoid considering as destined for the reception of at least some future embellishment : besides, should a fastidious spectator be disposed to regard them as blemishes, he must allow them to be unavoidable ones : neither does it appear that the architect could have bestowed any decoration on these apertures without entirely deviating from his purposed adherence to a Grecian prototype ; but a similar excuse cannot be alleged in behalf of those first mentioned. Another point admitting discussion is, whether the peculiar position of the entrance be a defect, or not. It must certainly be allowed to be a strange fault in the construction to introduce an unnecessary descent, and a correspondent ascent, without some adequate motive, which the purpose of obtaining space for the present inscription can hardly be allowed to be, as that might with nearly equal propriety have appeared on any of the other sides. It appears scarcely probable that the architect would have rejected a feature so susceptible of being rendered ornamental and characteristic, as a door, merely from a desire to preserve similarity to the other fronts ; or for the sake of producing an appearance of greater solidity ; at least it may be questioned whether he would have made so important a sacrifice, in order to obtain his object. There is certainly something sepulchral in the present idea ; yet would it not be

rather too far-fetched a conceit to suppose that it was adopted, in order to insinuate that the pinnacle of fame is accessible only through the tomb? A door of classical design, enriched with bronze reliefs in its pannels, would have presented an object at once dignified, and simple ; which, so far from destroying the peculiar character of the building, might have contributed to heighten the general effect, while it would also have presented, what the spectator does not now immediately discover—an entrance. It may, however, be objected in reply, that the introduction of bronze, or of any material differing in colour from the stone, would destroy the present uniformity of hue, and produce a spot ; also, that the architect may (independently of the above suggested motives) have been induced to have recourse to the artifice he has employed, in order to suggest, to the eye at least of the spectator, that the column and its basement are solid. In answer to the former objection, we might venture to assert that, difference of colour in architecture produces an effect analogous, if not exactly similar to that caused either by an aperture or by strong shadow : that, if in this instance it would have attracted the eye somewhat too powerfully, it would yet have attracted it to a most important part. The application of artificial colours externally is certainly not consonant to our ideas of beauty ;—in other words, it is not sanctioned by classical authority, or by the example of those models, on which is founded the architectural taste



of modern Europe: but the same associations which are so decidedly repugnant to the use of all fictitious tints, or even of coloured marbles in the exterior of a building warrant us in availing ourselves of bronze and gilding as the legitimate colours permitted to this art. To the latter objection it is replied that, no one can reasonably suppose it to have been the intention of the architect that, the spectator should imagine the column to be a solid mass, as a single glance at the shaft must convince him of the contrary: granting too that he could possibly entertain such an idea, would he not then question that judgment which should have placed a belvedere where it was inaccessible.

The terrace upon which the stylobate is placed, contributes both to the strength and majesty of the structure; and its flights of steps convey an air of triumphal dignity well comporting with the purpose of the edifice. The breaks also at the angles, while they produce a pleasing variety in the plan, and contrast admirably with the superstructure, tend in no inconsiderable degree to heighten the characteristic solidity of the basement. The bold projection of the upper mouldings, very similar to those of the cornice, give a prominent effect to this part, while the exquisite contour of their profiles cannot fail to delight the eye of the connoisseur, and to demonstrate to him the superiority of Grecian, over Roman or Italian architecture.

The design of this basement, whether regarded

as a portion of the entire composition, or independently of it (for it would form by itself an elegant piece of architecture) deserves approbation, since it displays invention guided by science, chasteness of decoration, and purity of details.

It is not magnificent ; it is not shewy ; it does not excite admiration by its dimensions—neither does it so much captivate the eye on the first glance as it charms it on reiterated inspection. Its grandeur is the result not of physical bulk but of harmonious proportions, and nobleness of style ; qualities in which many edifices of far greater extent and expense are lamentably deficient ; and without which, real architectural grandeur is unattainable in spite of elaborate ornaments and gigantic size.

Order, piled upon order, column added to column, will indeed produce a certain species of grandeur, yet unless guided by the hand of genius, it will not be the legitimate grandeur of art, but that, which, to a certain degree will accompany “ heaps of littleness.” This reproach, which unfortunately attaches itself to but too many productions of modern architecture, must be imputed to an obvious deficiency of nobleness of manner and conception, not to want of opportunity ; since the present edifice (were any other proof wanting) is a sufficient example of what genuine artistical grandeur may be produced upon a very moderate scale : for it possesses that simple majesty, and powerful effect, which are frequently not to be discovered in

piles of considerable extent. Less decoration could hardly have been bestowed, and yet notwithstanding that the embellishments are so sparingly introduced the eye is not disgusted by that unfinished nakedness, which although so often substituted for simplicity, is more allied to meanness—a meanness rendered still more offensive when accompanied, as in but too many instances, with a display of gratuitous ornament. That simplicity at which the artist ought to aim depends chiefly upon unity of character—upon attaining that happy medium equally remote from excess or defect,—from that crowded superfluity of embellishment, which distracts and wearies the sight ;—and from that penurious attempt at decoration in which taste is subservient to frugality.

In the structure, we are examining, the ornaments are few but judiciously introduced, and adequately *motived* ; no unmeaning breaks—no petty parts to interrupt the continuity of outline, and to destroy that breadth of surface on which the eye delights to repose, and which adds such an efficient value to the ornaments themselves. Instead of being satiated by the first view, the spectator recurs again and again to contemplate the delicious magic of its proportions, of its symmetry, and of those undefinable graces, which have all the charm of sentiment, and which affect the eye in the same manner, as harmonious combinations of sound the ear. If painting resemble poetry, architecture may be compared to music ; the two latter

cannot, like the former, convey defined ideas, but they are capable of producing those vague, yet continuous emotions, which delight the soul by a perception of harmonious proportions rendered obvious to the organs of hearing, and of vision.\* But returning from this digression, let us continue

\* The late Mr. Forsyth, in his remarks on Italy, has a very heretical note disputing the claims of both architecture and music to be classed among the Fine Arts. Neither are imitative arts, but are they on that account to be degraded from the rank hitherto assigned to them? Because civil and domestic uses are the primary objects of building, shall we assert that it is incapable of accomplishing any thing farther? We might as justly affirm that because the first and most obvious purpose of language consists in the undignified, prosaic, and every-day discourse of common life, that there is no such thing as poetry.

The essential idea of a *Fine Art* is, that, in contradiction to those whose principal, if not sole, aim is utility, it produces, not fortuitously but designedly, mental emotions, and addresses itself forcibly to the imagination. Mr. F. allows that architecture is capable of exciting powerful feelings; of exciting awe and admiration; "but so," he continues, "does a ship of war under sail, yet is ship-carpentry therefore classed among the Fine Arts?" Certainly not, the effect, whatever it may be, is not the result of premeditation and design on the part of the builder; it is owing to causes merely physical and incidental not to an exertion of *Art* directed to this end by the agency of man. Another requisite of art is that, it not only produces certain specific emotions, but that it will continue to do so permanently, and in a great degree independently of fortuitous circumstances.

Poetry, the arts of design, and music, (as far as regards composition) possess this permanency; they retain all their fresh energy, while those with whom they originated are no more. Eloquence, theatrical recitation, and music (with regard to ex-



our remarks. The column, as has been observed, is an accurate copy of the Athenian Doric, without any extraneous embellishments or any attempt at fanciful invention, in which, on similar occasions, an architect considers himself authorized to indulge. It might, for instance, be questioned whether a rostral column decorated by the prows

ecution) though perhaps more vivid, are less durable; they depend more or less on bodily qualifications, and if they possess all the brilliancy of a meteor, they resemble it also in their fugacity. To return to Mr. Forsyth—in his injustice towards architecture there may be some plausibility, it being so nearly allied to, and depending upon, mechanic science; and so rarely employing those higher powers, which alone entitle it to the appellation for which we contend. But what can extenuate his offence in his rude attack upon music? an art whose sole aim is to administer to delight. “Divested of poetry,” it is, according to him, “a sensual art, to be classed (*horresco referens*) with cookery and perfumery,” an opinion as unfounded in truth as it is audacious. Musical sounds, although incapable, when unallied to language, of conveying intelligible notions, address themselves most powerfully to the soul, and can rouse every passion into energy.

Every poet has sung or acknowledged the power of the “sphere-descended Maid.” Music, says Mr. F., can excite sensations but not ideas; it is, however, able to excite much more than mere organic sensation, it produces vivid and intense mental emotions. If perfumery or cookery can affect any thing beyond animal pleasure, it must be owing to casual and individual associations. It is strange that Mr. F. should consider music as merely sensual, when it is generally allowed to be the most spiritual of the Arts and the most effective aid to devotion; even its vagueness has been thought favourable to its power over the imagination. In comparing the emotions excited by architecture to those caused by music, the writer does

of the four ships, whose names are inscribed on the abacus, would not have been more characteristically appropriate: and these rostra might have formed balconies, on which, in the course of his ascent, the spectator could have rested, and enjoyed, at different elevations, views of the surrounding prospect. This however would in fact be overstepping the bounds of legitimate criticism, and demanding why the architect did not adopt a design altogether different from the present one. One reason why he has not, may be readily assigned, namely, that it has evidently been his intention to compose it of parts selected from remains of Grecian buildings: thus the decoration of the lower structure is derived from the monument of Thrasyllus. The column itself is an example of that order most conspicuous among the remains of Athenian art; and the periope,\* or stylagalmatic† peristyle is taken from the portico of the Pandroseum; thus the ensemble forms a beautiful architectural cento, of which the combination discovers both taste and skill, and possesses all the air of novelty. Architectural compositions, more especially those, which affect classical reputation, are little more than centos.

not claim for the former art such extensive and uncontrolled powers; they differ considerably in degree, yet the analogy for which he contends must be allowed to exist. Like Mr. F. he concludes by begging pardon for this digression; but that gentleman should have apologised for his heresy.

\* Περίοπη. † Στυλή, columna, and Ἀγάλμα, statua.

A doubt may perhaps be entertained, whether the architect might not have ventured to make the abacus round instead of square ; something would certainly have been lost with regard to shadow and contrast of forms, and it should be observed too that a square plan harmonizes better with the basement, and permits the names of the four ships to be more commodiously inscribed : yet the present effect of the overhanging angles of the abacus (it being on so large a scale) is perhaps more objectionable than the license by which it might have been obviated. Did the building terminate here, forming a platform, sufficient cause would appear for retaining the usual figure ; at present it is an excrescence rather detracting from, than adding to the stability and security of the edifice. Neither would the license, although unprecedented, have been unjustifiable, since an insulated colossal column, or rather tower under the semblance of one, requires to be subjected to other rules than those, which are applied to pillars supporting their epistylia. There is, moreover, nothing in the construction that can possibly motive these projections ; on the contrary, the stairs are continued through, and beyond, the abacus ; and this circumstance also, has produced what to the writer of these observations appears no inconsiderable defect—a disproportioned height of the podium.

The eye naturally assigns the upper line of the abacus as the platform or floor of the peristyle

forming the belvedere; the spectator consequently judges the height of the podium to be not more than what will permit a person standing on this platform to look out conveniently between the Caryatides, that is not more than four feet, which scale will reduce the figures much below their real dimensions; yet as he cannot but know that it is impossible for them not to be more than the natural size, he must perceive that the parapet is but half its apparent height, and will condemn the architect for an artifice, which either detracts from the dimensions of the structure, or else leaves the judgment unsatisfied. Why continue to ascend after having surmounted the column? Besides the defect already animadverted upon, there is another resulting from the same cause; viewed from a proper distance the order placed on this upper pedestal appears insecure, and the whole superstructure looks too extraneous and unconnected. Yet in urging thus much against it, the writer is aware of the argument by which it may be defended: from its elevated situation it was necessary to give an extraordinary proportion to the pedestal, since viewed immediately from below, it is so much fore-shortened and concealed; a circumstance that to a certain degree warrants a liberty in this respect, yet not so great a one as to be offensively obvious. Had the column been so surrounded by buildings that they hindered the spectator from viewing it under the angle of vision necessary to enable the eye to embrace the whole,



it might not only have been pardonable but judicious. This not being the case, wherefore injure the general effect for the sake of obtaining a better view from immediately below, where it must necessarily be contemplated with pain, and seem distorted? According to the original model it was intended to embellish the podium with wreaths, and as this feature would have thereby become more ornamental and more important, it would have been proper to render it as visible as possible; but as they have not been executed, the excuse, which would have attended them, does not exist. To a certain degree these objections might have been obviated by placing the podium upon a succession of steps, or socles, sufficient to obtain the present height; yet these would in their turn have been obnoxious to censure. The idea of the circular fane supported by Carytides is original, and extremely elegant; perhaps somewhat too much so, and too delicately beautiful for the severe and masculine character of the column, and for the altitude at which it is placed; owing to which its minute ornaments are not discernible: an inconvenience which must always in a greater or less degree result from supercolumniation. It would, however, be ungracious hyper-criticism to censure rigorously so attractive a feature—its best defence is its beauty. (*“Gran scusa al peccar è gran bellezza.”*) It possesses a lightness well befitting its situation, and presents to the eye a continually verging aspect: a solid mass of equal

dimensions would have appeared too ponderous. If any thing here be objectionable, it is the degree of motion given to the figures, which in statues performing the office of columns has an unpleasing effect. Their attitude should be as calm and motionless as possible ; even the suppression of their arms is allowable, since they then approach nearer to the Hermes form, and present a better combination of the column and human figure. Those who are determined to be ingeniously severe may affect to blame the number, which forming an hexagon prevents the outer columns from corresponding with the fronts of the basement ; yet four would have been insufficient, and eight too many ; the present defect, therefore, could have been avoided only by exchanging it for one greater : after all, it is hardly perceived ; as the two features are separated by such an interval ; it should be remarked however, that the architect has so arranged them, that a Caryatide occupies the centre of the east and west sides, by which means they are exactly in the vertical direction of the larger statue. Over each figure immediately above the cornice, is an ornamental scroll.

It was originally intended to place an antique galley on the roof, a decoration not altogether very judicious ; as an ornament, it would have been somewhat pedantic ; while its form and bulk would have rendered it an uncouth and dangerous object : neither would it have proved so graceful or open as the present figure, (standing on a

globe) which by forming a pointed termination to the whole, combines a lightness and solidity, which an equal body placed horizontally could not possess. But then the colossal statue injures the effect and the importance of the lesser ones beneath it, which appear to be supporting it: a circumstance that in the deviation from the first design does not seem to have been sufficiently attended to. Yet worse of all, this statue is not that of the illustrious man after whom the monument is named, and whose victories it records; but a Britannia—one of those prosopopæias, which although they might be well adapted to antiquity, in whose system of mythology they formed an essential portion, favour too much of hackneyed and forced allegory not to excite emotions in some degree unfavourable to the artist; yet were the statue in this respect invulnerable to criticism, it never can atone for the absence of that figure\*, which the eye reproachfully solicits. Imperious pecuniary reasons however may have occasioned this substitution; and, perhaps after all, nothing is lost with regard to the effect of the ensemble, and the costume. A beautiful Grecian female, which presents to the eye of the connoisseur a Minerva,† although designated as Britannia, may, notwithstanding our remarks, be as classical, and as ap-

\* The column at Dublin is surmounted by a statue of Nelson, as is also that at Montreal, in Canada.

† It is in fact a copy of the well-known Minerva, in Mr. T. Hope's collection.

propriate a termination to a structure throughout purely Athenian, as the figure and modern habiliments of an English admiral.

This Britannia, or this Genius of naval valour, would undoubtedly have a fine and impressive effect, if looking across the ocean, she appeared to exhort our navies to emulate that prowess, for which England has been celebrated among nations: her trident, indeed, announces her empire over the waters, and the branch she extends in her right hand animates to conquest; but alas, she ungracefully turns her back upon that element upon which she might have gazed in conscious superiority. Her attitude ought not to bespeak dejection so much, as the pride of triumph, since the monument is not intended to record the death so much as the victories of Nelson. Compared with the impropriety just mentioned, the bronzed wreath and trident are trifles not deserving animadversion, although they destroy that unity of colour and material, which in other respects prevails; had bronze been introduced elsewhere, the keeping would at least have been better preserved.

The statue, which is formed of Coade's artificial stone, was moulded in eight pieces, that were not united until put up; the whole is held together by cement, and fixed on an iron rod, which rests on the spine, or rewel, around which the stairs wind, and which is continued to the roof, thus constituting the real, although not the apparent support



of the figure. It is intended to complete the design at some future period, by adding a sarcophagus, and surrounding the whole by an iron pallisading, forming a regular octagonal area, according to the plan marked out by the present temporary paling. The necessity for such enclosure, every man of taste must regret, but it is a matter of imperious duty to protect the edifice from the Vandalism of wanton outrage, instances of which have already appeared in the interior by names scrawled on the surface.\* Thus it must unavoid-

\* The propensity of the English to deface, appropriate and destroy, whether statues, buildings, books, prints, or pictures, in whatever place they have public admission, is an extraordinary feature in the character of the people. No English party can be entrusted by themselves even in a garden where there are flowers or fruit. The flowers they pick from mere wantonness, and in a few moments throw them over into the road, or drop them in the paths. Ancient monuments they are sure to deface, in order to ornament their chimney pieces; and a friend of ours once in an old edition of an English poet that he picked up at a stall, found a bit of black paper stuck in one of the blank leaves of the beginning, with the following words written under it: "This is a bit of one of the celebrated cartoons at Hampton Court." So that this enthusiastic admirer of the cartoons must surreptitiously have torn off *a bit* by way of shewing his veneration for the fine arts, and for Raffaello. When the French were in Egypt, a white sarcophagus in one of the Pyramids was suffered to remain for two years uninjured. The moment the English got possession of Cairo, the soldiers from the regiments went in with hatchets in their hands, and half destroyed it before the officers of engineers could counteract it, in order to carry away bits to their friends. What a singular contrast be-

ably present the appearance of a beautiful exotic, transplanted from its congenial soil to one where it is necessary to provide for it artificial security, instead of the protection of public veneration, and popular feeling for art.

Yet although motives of such cogency demand and encrease, an exterior fence of pallisadoes, nothing can extenuate the vile and paltry effect of the iron gates before the four flights of steps which derogate from every idea of classical beauty, and destroy, the writer had almost said totally destroy, that air of triumphal dignity, for which, in a former passage (written previously to these degrading objects being affixed) he had commended this otherwise beautiful terrace.† They are indeed

“*Ut gratas inter mensas symphonia discors.*”

or—and conceive the vulgar profanation—as becoming as iron pattens to a Grecian Venus.

As the sarcophagus remains to be erected, here

tween the English and the French! In the Thuilleries gardens, the flowers blow and hang over the rails, without being picked, although the walks are full of servants and children. No person writes his name on any of the statues. The print-room at the Library is open to all classes of people, yet the prints are never lost or stolen; whereas the first time leave was given at the British Museum for public inspection of the prints, without a guard, the whole of Rembrandt's fine etchings were stolen, and copies substituted. We cannot account for this, it may be a remnant of barbarous feeling not yet refined away.—Ed.

† None of the prints hitherto published, represent either

will even yet be an opportunity of introducing a portraiture of the hero ; since a medallion may with admirable propriety be attached to this Cenotaph. There would then be something more obvious than the inscriptions to assign this monument to Nelson ; and this would impart a propriety, and an interest to the whole, which in spite of the extreme beauty of the design, are yet desiderata. A profile on a medallion would also in some respects be preferable even to a colossal statue in lieu of the present one of Britannia, because the head would be of about equal dimensions, and not at a greater elevation, than thirty-four or thirty-six feet from the ground, consequently the features might be very plainly and conveniently discerned. Another advantage attending this method is, that the artist would not have to contend with the defects of modern costumes, which, although the eye is somewhat more reconciled to it than formerly, is incompatible with sculpture. The position of the sarcophagus will, in some measure, excuse the impropriety of that of Britannia, since it will at once lead the visitor to view the monument from this, as being the principal side.

Two fortunate circumstances, one, if not both of them, unpremeditated, will attend this arrange-

these gates, or any exterior inclosure. The omission of them in Porter's engraving is a confession that the architect himself does not consider them as adding to the general beauty, since the plate was executed under Mr. Wilkins's direction.

ment, firstly, as the spectator will then naturally be induced to view the building principally from the west, he will obtain a prospect of the sea, certainly not a very favourable one, still forming with the passing vessels a back-ground more in unison with the edifice than any other ; 2dly, the setting sun will dart its beams on the sarcophagus with a radiance emblematic of the splendor in which the hero terminated at once his conquests and his life : a poetical effect, that will add to the interest of the scene. Having now completed our purposed analysis of the structure itself, it remains to make some observations on the situation. None certainly appears better adapted to the monument of a naval commander than a conspicuous station by the sea ; where it may both serve as a land-mark, and animate the valour, while it catches the attention of the sailor ;

Ὡς κεν Ἰελεφαίης ἐκ πολλοῖν ἀνδράσιν εἴη

Τοῖς, οἳ νυν γέγραασι καὶ οἱ μέλοπις-θεν ἐσόνται. HOM. Odyss.

Thus placed, it must possess a double interest, and a value independent of its beauty. Some stanzas from one of Croker's 'Trafalgar' songs, relative so immediately to the present subject, and possess such energy in themselves, as to excuse the length of the quotation.

Rear high the monumental stone !  
To other days as to his own  
Belong the hero's deathless deeds,  
Who greatly lives, who bravely bleeds.

\* \* \* \*



High then, the monumental pile  
 Erect for Nelson of the Nile !  
 Of Trafalgar and Vincent's heights,  
 For Nelson of the hundred fights.

Rear the tall shaft on some bold steep,  
 Whose base is buried in the deep ;  
 But whose bright summit shines afar  
 O'er the blue ocean, like a star.

Around it when the raven night  
 Shades ocean, fire the beacon light ;  
 And let it thro' the tempest flame,  
 The star of safety, as of fame.

Thither as o'er the deep below  
 The seaman seeks his country's foe,  
 His emulative eye shall roll,  
 And Nelson's spirit fire his soul.

\* \* \* \*

Raise then, imperial Britain, raise  
 The trophied pillar of his praise,  
 And worthy be its towering pride,  
 Of those that live—of those who died.

Unfortunately, however, the spot, upon which circumstances rendered it desirable to erect the monument, presents neither bold steep, nor promontory extending into the sea ; on which it might rear itself majestically above the waters foaming at its base. It is not placed in an amphitheatre shelving down to the beach and inclosed by hills ; it is not seated on an eminence—it is not, in short, on a scite by any means adapted to display it to advantage : standing on an uninteresting and too extended flat, there is yet so considerable a rise between it and the sea, as to deprive it in no small

measure of the effect arising from the vicinity of the latter. The features of the surrounding scenery are neither heroic, classical, nor picturesque, but of that tone—not to say vulgarly quotidian cast, that is but little calculated to awaken any very pleasurable emotions, or any associations in unison with the edifice itself. The view from the west is to be preferred ; if for no other reason than because it includes the village of Gorleston, which presents too discordant an antithesis to the classical graces of the monument. It can hardly be disputed that the column would have assumed a much more imposing aspect had it been situated in a square of sufficient extent to admit of its being conveniently seen ; since it would then have gained considerably by the inevitable contrast with the surrounding buildings, above which it would have towered aloft : and, what is still more important, the first impression would have been much stronger in its favour, as on entering the square, the eye would have been struck at once with so noble and majestic an object suddenly presented at the exact point of view,\* which the judgment must now select instead of being, as at present, seen so long and

\* From this source, slight or even fanciful as it may be deemed, arises part of the effect of architectural views : and the artist who knows how to select his station with judgment will be able to communicate an importance, a novelty, and an interest, which will distinguish his productions most advantageously from the delineations of the ordinary draughtsman—as an instance, may be mentioned the view of the Portico of Carlton House, published in Pyne's Royal Residences.

so continually as it is approached, that the effect is much weakened ; nor is it until we have contemplated for some minutes that it recovers its importance. The opportunity of obtaining a distant view is, considered in itself, a favourable circumstance, as it awakens expectation, and entertains the imagination ; but then this distant view ought not to be protracted beyond what is necessary to irritate curiosity : the object should then be lost, and not reappear until it burst upon the eye in all its majesty. Then, instead of being wearied by a tardy approach, we should be instantly captivated, and draw a favourable comparison between its remote and its proximate appearance : not that the Nelson column requires any trick to prepossess, for in spite of far greater disadvantages than those which attend it, it could not fail to delight those most able to appreciate its merits and its beauties. The best approach is from the north, whence it is perceived between the battery and magazine, which enclose the sides of the picture : here some inequalities form a bolder and more broken foreground than is to be obtained from any other point.

Here terminate our strictures—to many they will appear nugatory or too fastidious ; to some perhaps superficial : yet their minuteness will evince the attention with which the writer has examined the building ; and if he has at times presumptuously ventured to cavil at slight imperfections, it is not because he considers them sufficient to detract from the obvious and aggregate excellencies of the

design, but because he is of opinion that the criticism which would really instruct, ought to discuss candidly both defects and beauties ; and not actuated by sinister motives either invidiously disparage, or puffingly extol. Above all, it has been his object to avoid that nauseating sycophancy, which is generally found to characterize the labours of those local Ciceroni, who professing to furnish the stranger with a *guide*, too generally *mislead* the judgment. Their patriotism—not perhaps of the most disinterested species—hardly dares to “hint a fault, or hesitate dislike ;” and their unqualified commendations\* are not likely to assist in arriving at the ninth beatitude (blessed are they who expect nothing, for they shall not be disappointed). Such praise unaccompanied by any remarks, which discover a capability of appreciating, what is pretended to be an object of examination, is not only suspicious but so dull as to weary all but those to whom the flattery is more immediately addressed, and even those it must frequently disgust from the unskilfulness with which it is applied.

When a late publication† points out the barracks as the most splendid public building of Yarmouth, it might almost be suspected that somewhat of satiric irony was intended to be expressed. “Much of glamour might,” must have operated on the optics of any one, ere he could have ventured to compromise his taste by such an assertion : splendour

\* Ut præco ad merces turbam qui cogit emendas.

† Excursions through Norfolk.—Greig.



it has none ; in fact it is a solecistical combination of bad taste, and false economy ; without a single requisite of real grandeur, except that of extent, it is tricked out with a certain penurious shew of embellishment, more disgusting than the greatest plainness—in some parts even blank spaces have been left instead of either windows or their semblances ; to attempt therefore to unite any decoration to such niggardliness, was absolutely ridiculous. “ *Bad taste*” and “ *no taste*” have generally been employed as of synonymous import, yet without pretending to any refinement of discrimination it must be confessed that there is an essential difference between the two. Water is preferable to bad wine ; the former is merely insipid, the latter causes disgust and disappointment. Thus in building, where utility alone has been aimed at, we are satisfied that we have no right to expect more ; but when there is an evident yet abortive attempt at something farther, we cannot forbear venting our spleen, neither is our querulousness in many instances abated by reflecting that for the same or even a less expense a far more pleasing effect might have been produced. This reproach attaches itself to some other *splendid* buildings in Yarmouth.\* The inhabitants, however, are proud,

\* Exempli gratia, that most hideous, uncouth, incoherent edifice—the Chapel, which comprises as many solecisms and absurdities as it was possible to put together in a similar space ; it is indeed a monstrum nulla virtute redemptum ; what a striking contrast between the Doric pilasters in this building, and the

can it be said, justly proud—of their Quay. Were architectural beauty estimated by the foot, as Dutchmen are facetiously said to judge of female loveliness by the stone—our Quay would certainly have very high pretensions : if it charms however, it is not by the adventitious aid of elegant buildings. Dr. Clarke has been pleased to compare Yarmouth to Genoa. The compliment might at first sight startle the most credulous vanity ; when, however, it is discovered that the resemblance does not consist in any of those features which have obtained for the latter the epithet *superba*, but in the narrow lanes, with shops on each side, we are forcibly reminded of the “ *Hoc Ciceronis habes.*”

For the length to which he has protracted these remarks, the writer will not make any apology—to those to whom the matter is devoid of interest, he could offer none that would recompense them for the trouble they have taken ; or rather this is the wrong place for such apology, which to be ingenious, ought to have been prefixed to this essay. Those who like himself are enamoured with the subject will require none. Should they coincide in his observations, they will perhaps not be disobliged to him. Should they dissent, they will have the gratification of defending their own opinions, and of censuring his temerity, and his mistakes. The minuteness and prolixity of this critique they may

antæ of the monument, the former may possibly be improvements upon the latter, but then it is just as Batty Langley improved Gothic architecture.

be disposed to pardon for its novelty, it being really so very singular an occurrence in this country for a production of architecture to elicit any thing resembling an analytical examination. They who participate in his admiration will not ridicule the warmth with which he has expressed himself. Those who do not, will perhaps recollect that “l’enthousiasme en tout genre est ridicule pour qui ne l’éprouve pas,” while it is to be hoped that the professional architect will—for the sake of the attachment discovered towards his art—regard with lenity the observations of an

AMATEUR.

The principal admeasurements of the Monument are as follows, viz :

	feet.	inches.		feet.	in.
Britannia - - -	13	8	Terrace measured across		
Globe - - -	4	8	centre - - -	50	0
Roof and Cornice -	4	2	Basement - - -	24	6
Caryatides - - -	7	0	Column, lower diam.	12	10
Podium - - -	8	0	—— upper do.	10	0
Capital - - -	6	0	Interior - - -	7	0
Shaft - - -	65	0	Abacus - - -	13	9
Plinth - - -	3	0	Podium diam. - -	9	0
Basement or Stylobate	24	6	Recess, width - -	10	0
Terrace - - -	8	0	—— height - - -	17	4

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Total height - - 144 0

217 Stairs.

By way of a concluding note, the writer hopes that Mr. Wilkins, who is already well known by several elegant literary works connected with the history of Grecian Architecture, will favour the

public with a series of designs from the more important buildings on which he has been employed, elucidated by a more copious text, than what usually accompanies publications of a similar nature.

ART. II. *On Gusto.* By W. HASLITT, Esq.

GUSTO in art is power or passion defining any object. It is not so difficult to explain this term in what relates to expression (of which it may be said to be the highest degree,) as in what relates to things without expression, to the natural appearances of objects, as mere colour or form. The truth is, that there is hardly any object entirely devoid of expression, without some character of power belonging to it, some precise association with pleasure or pain: and it is in giving this truth of character from the truth of feeling, whether in the highest or the lowest degree, but always in the highest degree of which the subject is capable, that *Gusto* consists.

There is a *Gusto* in the colouring of Titian. Not only do his heads seem to think—his bodies seem to feel. This is what the Italians mean by the *morbidezza* of his flesh colour. It seems sensitive and alive all over, not merely to have the look and texture of flesh, but the feeling in itself. For example, the limbs of his female figures have a luxu-



rious softness and delicacy, which appears conscious of the pleasure of the beholder. As the objects themselves in nature would produce an impression on the sense, distinct from every other object, and having something divine in it, which the heart owns and the imagination consecrates. The objects in the picture preserve the same impressions, absolute, unimpaired, stamped with all the truth of passion, the pride of the eye, and the charms of beauty, Rubens makes his flesh colour like flowers, Albano's is like ivory, Titian's is like flesh, and like nothing else. It is as different from that of other painters, as the skin is from a piece of white or red drapery thrown over it. The blood circulates here and there, the blue veins just appear, the rest is distinguished throughout only by that sort of tingling sensation to the eye which the body feels within itself. This is *Gusto*. Vandyke's flesh-colour, though it has great truth and purity, wants *Gusto*—it has not the internal character, the living principle in it—it is a smooth surface, not a warm moving mass—it is painted without passion, with indifference—the hand only has been concerned. The impression slides off from the eye, and does not, like the tones of Titian's pencil, leave a sting behind it in the mind of the spectator. The eye does not acquire a taste or appetite for what it sees. In a word, *Gusto* in painting, is where the impression made on our sense excites by affinity those of another.

Michael Angelo's forms are full of *Gusto*. They

every where obtrude the sense of power upon the eye. His limbs convey an idea of muscular power, of moral grandeur, and even of intellectual dignity : they are firm, commanding, broad and massy ; capable of executing with ease the determined purposes of the will. His faces have no other expression than his figures conscious power and capacity ; they appear only to think what they shall do, and to know that they can do it. This is what is meant by saying that his style is hard and masculine ; it is the reverse of Correggio's, which is effeminate. That is, the *Gusto* of Michael Angelo consists in expressing energy of will without proportionable sensibility ; Correggio's, in expressing exquisite sensibility, without energy of will. In Correggio's faces, as well as figures, we see neither bones nor muscles, but then what a soul is there, full of sweetness and of grace—pure, playful, soft angelical. There is sentiment enough in a hand painted by Correggio to set up a school of history painters. Whenever we look at the hands of Correggio's women, or of Raphael's, we always wish to touch them.\*

\* This may seem obscure ; we will therefore avail ourselves of our privilege to explain, as members of Parliament do, when they let fall any thing too paradoxical, novel or abstruse, to be immediately apprehended by the other side of the house. When the Widow Wadman looked over my uncle Toby's map of the siege of Namur with him, and as he pointed out the approaches of his battalion in a transverse line across the plain to the gate of St. Nicholas, kept her hand constantly pressed against his ; if my uncle Toby had then "been an artist and could paint" (as Mr. Fox wished himself to be that "he might draw Buona-

Again, Titian's landscapes have a prodigious *Gusto*, both in the colouring and forms. We shall never forget one that we saw many years ago in the Orleans Gallery, of Acteon hunting. It had a brown, mellow, autumnal look; the sky was of the colour of stone; the winds seemed to sing through the rustling branches of the trees, and already you might hear the twanging of bows resound through the tangled mazes of the wood. Mr. West, we understand, has this landscape; he will know if this description of it is just. The landscape back-ground of the St. Peter Martyr is another well known instance of the power of this great painter to give a romantic interest, and appropriate character, to the objects of his pencil, where every circumstance adds to the effect of the scene,—the bold trunks of the tall forest trees, the trailing ground plants; with that cold convent spire rising in the distance amidst the blue sapphire mountains and the golden sky.

Rubens has a great deal of *Gusto* in his Fauns and Satyrs, and in all that expresses motion, but

parte's conduct to the King of Prussia in the blackest colours,") my uncle Toby would have drawn the hand of his fair enemy in the manner we have above described. We have heard a good story of this same Buonaparte playing off a very ludicrous parody of the Widow Wadman's stratagem upon as great a commander by sea, as my uncle Toby was by land. Now when Sir Isaac Newton, who was sitting smoking, with his mistress's hand in his, took her little finger and made use of it as a tobacco-pipe stopper; there was here a total absence of mind, or a great want of *Gusto*.

in nothing else. Rembrandt has it in every thing ; every thing in his pictures has a tangible character. If he puts a diamond in the ear of a Burgomaster's wife, it is of the first water ; and his furs and stuffs are proof against a Russian winter. Raphael's *Gusto* was only in expression ; he had no idea of the character of any thing but the human form. The dryness and poverty of his style in other respects is a phenomenon in the art ; his are like sprigs of grass stuck in a book of botanical specimens. Was it that Raphael never had time to go beyond the walls of Rome ? that he was always in the streets, at church, or in the bath ? He was not one of the society of Arcadians.\*

Claude's landscapes, perfect as they are, want *Gusto* ; this is not easy to explain. They are perfect abstractions of the visible images of things ; they speak the visible language of nature truly, they resemble a mirror or a microscope. They are more perfect to the eye only than any other landscapes that ever were, or will be painted ; they give more of nature, as cognizable by one sense alone ; but they lay an equal stress on all visible impres-

\* Raphael not only could not paint a landscape, he could not paint people in a landscape. He could not have painted the heads or the figures, or even the dresses of the St. Peter Martyr. His figures have always an *in-door* look, that is, a set, determined, voluntary, dramatic character, arising from their own passion, or a watchfulness of those of others, and want that uncertainty of expression, which is connected with the accidents of nature, and the changes of the elements. He has nothing romantic about him,



sions ; they do not interpret one sense by another ; they do not distinguish the character of different objects as we are taught, and can only be taught to distinguish them by their effect on the different senses ; that is, his eye wanted imagination—it did not strongly sympathise with his other faculties—he saw the atmosphere, but he did not feel it. He painted the trunk of a tree, or a rock in the foreground, as smooth, with as complete an abstraction of the gross tangible impression, as any other part of the picture ; his trees are perfectly beautiful, but quite immoveable. His landscapes are unequalled imitations of nature, released from its subjection to the elements, as if all objects were become a delightful fairy vision, and the eye had rarified and refined away the other senses ; they have a look of enchantment.

Perhaps the Greek statues want *Gusto* for the same reason. The sense of perfect form occupies the whole mind, and hardly suffers it to dwell on any other feeling. It seems enough for them *to be* without acting or suffering. Their forms are ideal, spiritual. Their beauty is power. “ By their beauty they are raised above the frailties of pain or passion, by their beauty they are deified,”

The infinite quantity of dramatic invention in Shakspeare takes from his *Gusto*. The power he delights to show is not intense but discursive. He never insists on any thing as much as he might, except a quibble. Milton has great *Gusto* ; He repeats his blow twice, grapples with and ex-

hausts his subject. His imagination has a double relish of its objects, an inveterate attachment to the things he describes, and to the words describing them :

————— “ Or where Chineses drive  
“ With sails and wind their *cany* waggons *light*.”  
• • • • •  
“ Wild above rule or art, *enormous* bliss.” \*

There is a *Gusto* in Pope's compliments, in Dryden's Satires, and Prior's Tales ; and among prose writers ; Boccacio and Rabelais had the most of it. We will only mention one work which appears to us to be full of *Gusto*, and that is the *Beggar's Opera*, if it is not, we are altogether mistaken in our notions on this delicate subject.

W. H.

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ART. III. *Extracts from a translation of an Italian work on Painting.*

*To the Editor of ANNALS OF THE FINE ARTS.*

SIR,

I send you some extracts from a translation of an Italian work on Painting, and think your inserting it will be useful to the students in the art.

Your's, &c.

B.

LODOVICO DOLCE, the author of the work here quoted, ranked high among the literati of the sixteenth century, was intimately connected with

many of the most celebrated persons of his time, and esteemed by them and his contemporaries in general for his learning and taste. He translated into his native language several of the most celebrated writings of antiquity; particularly those of Euripides, of Horace, and of Cicero; and also published several original works, in which he approved himself a man of extensive knowledge, an able critic, and an accomplished gentleman. No one, it is probable, among his numerous productions, is more perfect in its kind than his Dialogue on Painting; as he is said, by those who pretend to know his history, and it is generally accepted in his own country, that in it he had not only his own genius and abilities to consult, but had also the thoughts which Raffaele had committed to writing upon the subject put into his hands to dispose and methodize; so that the preceptive part of the work may be supposed to be, in a great measure, the result of the knowledge of an artist, whom his works testify to have been fully and intimately acquainted with every secret of his profession.

\* \* \* \* \*

I shall now consider painting under three distinct principal heads; invention, design, and colouring. *Invention* is the history or fable, and the order or disposition of the figures of a picture. *Design* is the contour or outline; the form, the attitudes and actions of the figures. *Colouring* is the natural distribution of the tints or a faithful representation

of the colours, and the lights and the shades, as they are painted and represented to us by nature, in a boundless variety of manners suitable to the subject, whether animate, inanimate, or vegetable, and the infinite gradations and intermixtures between these. To these may be *added* expression and grace, which respect the whole, and are the highest accomplishments of the art.

I shall begin with *invention*, in which order and propriety ought to be strictly observed. For instance, Christ or St. Paul preaching, are not to be painted naked, nor clothed in a mean and ordinary habit, nor represented in any manner unsuitable or unbecoming the dignity and lustre of their characters; but from the gesture and the whole air of the person of Christ, to impress an idea of the most amiable, the most perfect of human beings; manifesting by his countenance and action, his universal benevolence and love to mankind, so far as the beams of divinity, and the emanations of a perfect soul, can be expressed by the face of man; emitting a radiant glory around his head, reflected by the atmosphere on the faces, persons, and other objects immediately surrounding him, in a judicious and pleasing manner: and in the person and action of St. Paul, to express that dignity, that force, that divine energy, with which he was inspired, and was known to deliver himself. These are subjects that require the sublimest invention and expression that the most elevated imagination can



conceive, and which none but a Raffaele can execute.

It was said, and not without reason, to Donatello, who had made a wooden crucifix, that he had put a peasant upon the cross; although in modern times few have equalled, none surpassed Donatello in sculpture, Michel Angiolo excepted. So in the painting of Moses, the artist must represent in him the majesty of a sovereign, the dignity of a lawgiver, and the air of a commander. And on all occasions he must have a strict regard to the difference that distinguisheth man from man, and one nation from another, their different ranks, qualities, habits, arms, customs, and manners in different ages, points of time and places. In painting one of Cæsar or Alexander's battles, it would be very improper to arm the soldiers according to the custom of the present times; or in a modern battle, to draw up the forces after the manner of the ancients; as it would be ridiculous to paint Cæsar with a Turkish turban on his head, or a cap like ours, or those now worn at Venice.

Albert Durer erred most extravagantly in this particular. Being a German, he frequently painted the Mother of Christ, and the Saints that accompanied her in German habits, also the Jews with German faces, whiskers, strange hair-dresses, and the habits then worn in Germany. But of these improprieties I shall take farther notice when I come to the parallel between Raffaele and Michel Angiolo.

Notwithstanding what I have said of Albert Durer, he was an able painter, and a great master of invention. Had he been born and educated in Italy, I am inclined to think he would have been inferior to none. As a testimony of his great merit, Raffaello himself acknowledged it, placed several of his pictures in his study, and esteemed them very highly. Besides his merit in engraving alone was sufficient to make him immortal: his plates represent life so naturally, and with such incomparable minuteness and precision, that his figures seem not only designed, but painted; and not painted only, but to live.

What I have said of propriety of invention, may be sufficient for the present; and as to order, it is necessary the painter should arrange his subject, and pass from one thing to another in the order of history, so that the events may seem as if they could not have otherwise happened.

Timanthes, one of the most illustrious painters of antiquity, who painted Iphigenia, the daughter of Agamemnon, placed her before the altar as a victim, ready to be offered a sacrifice to Diana; and having expressed in the countenance of the spectators, the violent emotions with which they were agitated, and finding himself unable to convey his idea of the complicated, and still more agonizing and variable emotions and agitations expressed in the countenance of Agamemnon the father, he caused him to cover his head with his mantle, as unable to behold the dreadful cata-

strophe of his daughter's death ; and thus admirably preserved a propriety and decorum, which could have been no other way so well preserved or expressed.\*

Parrhasius, another illustrious painter of the same age, made two figures that had been contending for victory, one of whom seemed to sweat, while the other appeared gasping for breath. These two examples may shew of what importance invention is to a painter ; since all the excellence of design is derived from it.

In invention, the painter should always, in the first place, *carefully consider the nature and climate of the country where the scene or action he proposes to represent is known, supposed, or feigned to have happened ; whether fertile or barren ; the nature of its productions, animal and vegetable ; the natural appearance also of the country ; whether mountainous or abounding in hills or plains, or whether a desert ; or amply supplied with water, pouring down in torrents, and broken cascades, or flowing in rapid and transparent rivers and smaller streams, or gliding slowly in dull and oosy meadows. The nature also and character of the inhabitants, who in all countries are suited to the climate and the soil, and likewise to the structure of their buildings.* And the more accurate the painter is in these respects, the more pleasing and learned will he appear. The least error against costume

\* This has been absurdly censured by Reynolds, and satisfactorily defended by Fuseli.—ED.

is seldom passed over without censure. Then what shall we say of the painter who presumed to represent the miracle of Moses striking the rock in the desert, and the plenteous gushing out of the water, to the great astonishment and relief of the half famished Jews, who, according to this man's representation, appeared to be placed in a fertile country, abounding with little hills and vales, with trees and plenty of herbage, where neither water nor fruits could be conceived to be wanting?

The disposition of the figures in an historical work is still more essential, as the principal group ought to attract the eye so forcibly, as to engage the whole of your attention till you have fully contemplated the composition, and the characters that compose it. On observing the works of the greatest masters, nothing seems more easy, and yet in the execution there is nothing so difficult. It is easy to say, the first characters of the history or fable ought to possess the place of the principal group; but the difficulty lies in distinguishing and preserving a proper pre-eminence and subordination among these and the rest of the figures that compose the picture; and the difficulty will necessarily encrease in proportion to the number or multitude of the figures. For instance, suppose I was to endeavour to represent the miraculous fall of Manna from heaven, for the immediate relief and support of the desponding and almost expiring Jews in the desert; what a vast field would open here for invention,



design, expression, and colouring? and how difficult it would be to preserve order and prevent confusion in so complicated a subject? The first thing required would be to describe the natural appearance of the place, and the whole face of the country; abounding with mutilated hills and rocks, and mountains at greater distances; an uncultivated soil, and, from its great exposure, the sterility of the ground, and the total deprivation of water, producing very little herbage, and at best, scatterings only of native but abortive trees and plants, and miserable shrubs, without any traces of inhabitants, either man or beast, or even of fowls of the air.

And in the next place, to form a proper foreground, with a perspective view of the whole landscape in its native simplicity; and then form a group of the principal figures, consisting of Moses their Prophet, Aaron the High Priest, the chief of the Elders, leaders and captains, and ministers attending: also a proper distribution of other figures, expressing by their activity, and other signs, the eagerness and joy with which they gather the miraculous food. Some also employed in administering tender relief and comfort to the aged, the weak and the infirm, who appear to be unable to assist themselves; whilst others, by various signs, are devoutly returning thanks to God for their miraculous deliverance from despair and death. Forming also a camp composed of

tents, and miserable huts, from whence they may be supposed to have issued.

Likewise other subordinate groups, and detached figures at proper heights, openings, and distances, suitable to the occasion, diminishing the figures and the action in proportion to the distances.

At the same time distributing the lights and shades in such a manner as to shew the whole composition at once : but chiefly the principal and the most active figures clothed and distinguished suitable to the dignity, the office, the rank, and the several qualities of the chiefs, according to the custom and the manners of the Jewish nation. Also observing a proper union and subordination in the habits and appearances of the rest. And in the first place expressing by the form, the gesture, and countenance of Moses, a sedate majesty and benignity, peculiarly becoming his character ; a noble simplicity and devotion in that of Aaron ; great gravity and intelligence in the countenance of the Elders ; an air of subordinate command in the leaders and captains ; and a real or feigned respect and obsequious obedience in the ministers.

And in the next place to express great penetration and judgment, and an unshaken fidelity and respect, in the countenances of many of the people ; great sensibility and chastity of sentiment in others ; an ungrateful, untoward, and perverse disposition in some ; but an implicit submission, and a perfect resignation in general, and inattention

and inaction in all the rest, preserving a perfect correspondency and harmony of design and colouring throughout the whole.

All which order and decorum are faithfully observed by Raffaelle in his admirable picture of this subject.

But truth, which ought to prevail over all other considerations, obliges me to acknowledge, what I sincerely lament, that even Raffaelle, in a picture of his representing a scene in Rome, of the excommunication pronounced by Pope Alexander III. against the Emperor Frederic Barbarossa (and placed in the upper hall in the Pope's Palace, near a battle, painted by Titian), has, as I think, offended against the chastity of the costume, by introducing therein a number of Venetian Senators (who have no relationship to the subject) as assisting, or as mere spectators only, on this solemn occasion.

TITIAN, on the contrary, has in his picture, where the same Frederic humiliates himself before the Pope, judiciously introduced Bembo, Navagero, and Sannazaro, as spectators, although the fact happened long before: yet there is no improbability in their being there at the time, and especially as two of them were Venetians, and the third so great an admirer of Venice, that in one of his epigrams he preferred it even to Rome itself, there was no impropriety in introducing them. Besides, it was very desirable, and no more than might be reasonably expected, that one of the first painters

should leave in some of his public works an idea of the faces and persons of three of the most illustrious poets of the age. There are in this extract some excellent notions on propriety and composition which may perhaps be useful to the young student. Those relating to the character of the country, &c. look very like the ideas of Raffaele.

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ART. IV. *On the Cartoons of RAPHAEL.* By  
B. R. HAYDON, *Esq.*

As we wish to have all that Mr. Haydon has written upon the Cartoons embodied in our work, we add the following short account of St. Paul preaching at Athens, and the Miraculous Draught of Fishes, and will give the others in succession, to complete the collection. *Ed.*

THE Cartoons were executed by the desire of Leo X. in order to have tapestry weaved from them in the Netherlands; the tapestry now exists, and is exhibited during gorgeous festivals of the Romish church. The Cartoons were left in Flanders, and as RAPHAEL died very soon after their execution, from some unaccountable inadvertence, they were suffered to remain there. There were originally thirteen of them, seven of which now remain whole and perfect; a part of another, the *Murder of the Innocents*, is possessed by a gentleman of taste; and a fragment of a ninth is in existence some where in this country. When *Rubens* was in England, he told Charles the First



that they were still in Flanders, and might be purchased ; the King commissioned him to buy them, which was done. During the civil troubles, they were put to sale with the rest of the royal property, and bought in by Cromwell's order. One can scarcely help trembling when one reflects that Charles II. was on the point of parting with them to France, in order to relieve himself from some pecuniary difficulties, and that we owe their possession to the accidental influence of some nobleman of taste.

The exhibition of such works as the Cartoons, for the express purpose of improving the public taste, is quite unexampled in the country : and the Directors of the British Institution truly deserve the thanks of all for this manly and energetic effort. In *Paul preaching at Athens* there is breadth without emptiness, and unaffected simplicity with the deepest art ; the figures come in exactly where they would come in from their expression and their character, and yet they are exactly where they ought to be, according to the principles of art. Without being deeply versed in light and shadow, or atmospheric effect, the figures of RAPHAEL always keep their proper places ; and in spite of the want of a principal light, the mind never wanders from the most interesting object. His drapery has all the look of nature, without being particular stuff, and is not so far removed from nature as to look like invention. Just before his death, he was asked how he attained such excellence ? and he calmly answered,

“ *by neglecting nothing.*” He made six drawings from one figure in *the School of Athens* ; and in the Cartoon for that picture, in the inner room of the Louvre, there were three hands in one side of the same figure, all of which he had left in order to select the best. The other Cartoon is surely not so perfect a performance, but it has great beauties. There is a sea-shore dreariness about the scene ; the Apostles look like beings who basked in the sun, slept on the earth, lived in the air ; the Christ is not what RAPHAEL could have done, the boats are too little, and the limbs carelessly and clumsily drawn ; but he is to be pitied who can suffer these defects to obstruct his perception of what is fine. Coloured drawings, like the Cartoons, must not be expected to possess the richness and harmony of oil pictures ; therefore if the visitors expect these qualities, they will inevitably be disappointed ; but if they have any souls for purity of expression, refinement of character, piety of feeling, or elevation of mind, they have only to pay as much attention to the Cartoons as they may be inclined to do to the *Claudes*, and they may be promised an enjoyment of such perfections. The mere wish to exhibit the Cartoons would be an advance of feeling, but the absolute exhibition of them is truly a vast leap in expansion of view. The noble Directors must not be disappointed if their excellencies are not felt to the full extent the first year by the people ; but if they persevere, and every year bring out two, till the whole have been seen, it may be

safely predicted that their beauties would gradually be more felt, and that ultimately a disposition would be engendered to patronize such efforts in our own glorious country. It is the duty of all nations and individuals to surmount the obstructions and make the most of the possibilities of their actual situations. We must have great works in art, because great works are requisite to our being great, and we must be great in painting and sculpture, because such greatness has formed a component part of the greatness of other nations, and without it our grandeur will never be comparable to their's. B. R. H.

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ART. V. *Some Observations upon Exhibitions of the Old Masters, principally referring to those of the last year.*

“Stat sua cuique dies ; breve et irreparabile tempus  
 Omnibus est vitæ : sed famam extendere factis,  
 Hoc virtutis opus.” VIRGIL.

THERE is this advantage possessed by the poet over the painter, in studying the works of the great masters of his art, he can readily and cheaply obtain possession of those works, and at any time indulge his mind with a reference to them. Not so the painter ; the models for his study are usually the property of opulent individuals, for great wealth alone can purchase them, and rarely but by favour is a sight of them attainable ; they cannot, like a

poem, be seen in a hundred different places, they cannot be passed through a press, and scattered diversely amidst the public, each individual possessing an exact ectype of the original. A painting has not the multiply quality of a polypos; copies and engravings may, it is true, be taken from it, but the student distrusts the fidelity of the one, and in the other he loses a main object of study, viz. colour; and though they may make up in a great measure for the want of the original, he will always be hankering after it, deeming imperfect every oblique knowledge that second-hand information may supply him with.

Under such circumstances it is a great advantage to a painter, when he enjoys an access to the archetypal works of his pre-eminent forerunners, and public exhibitions of these works must afford him the highest enjoyment, and be valued by him in proportion to their rarity and utility. The disadvantage above alluded to as attendant upon the study of the old masters is particularly felt by English artists, who live in a country so far removed from the lands that gave birth to and contain the richest pictorial treasures. It was more severely felt by them however some years ago, when the art was in its dim dawn, and old pictures were cloistered up from public gaze and the desiring eye of the painter, as though they had been forbidden ware, and only at a sale could they creep out into any thing like general investigation; and it is upon conveying the memory back to those days that one feels a delight



and a touch of gratitude at witnessing the happy change which has taken place in this respect. The most splendid collections of old original pictures of consummate excellence are now annually displayed before the public. The country is rich in pictorial works of the highest character, of the Roman, Venetian, Flemish, and Dutch Schools, and these the liberality of our patrons offers to our deep contemplation. Thus a library of art is formed, and the poet of the pencil is allowed as frequent opportunities of reading the exquisite productions of his illustrious predecessors as the nature of those productions will permit.

The British Institution (that worthy foster-mother of painting,) gratified us last summer, as it has done annually for several years past, with another rich assemblage of pictures of time-established and intrinsic merit; our artists were indulged likewise with a visit to the magnificent and extensive collection at Cleveland House, and Lord Grosvenor's Gallery was also opened to their inspection; and though these exhibitions are now withdrawn from our outward observation, they continue to shine upon our memory with a distant lustre, as when we close our eyes after gazing at the sun, his effulgence still glows before us. If a sight of fine old pictures is of difficult attainment and rare occurrence, yet when attained the pleasure is certainly no wise diminished thereby, but rather sharpened to a tenfold acuteness. It is indeed a deep joy, a pondering intellectual treat for a man of taste and

feeling to bury his mind in the beauties of Raphael, of Rubens, of Titian, Vandycke or Rembrandt ; to exhaust yet replenish his mind with thinking over their glories, and refresh his soul with an invigoration of feeling at cordially acquainting himself with them. Here Raphael stands before us in all his "moral majesty," reflecting from nature all that is charming, various and intense in expression and character, or graceful or vivid in action, and adding from art whatever is most grand in composition and drapery, and broad, solemn, and effective in chiaroscuro ; there Rubens steeps the sight in the copious luxuriance of his colours, dashed on the canvass with the decision and master-hand of practised genius—the lights full and rich glowing in the eye like a summer evening cloud painted with a fiery sun-beam, the shadows cool and transparent, tempering and giving value to them. Now Titian's flesh so warm, so soft and delicate, tint imperceptibly blending into tint, light melting into shade, and shade softening to reflection, fixes us in admiring gaze. Yes, we have seen some of the finest works of these great men in our own country, in the metropolis of England, and such beauties as are here hinted at have been poured upon us from the walls on which they were arranged. Such beauties do these exhibitions hang up to our view, so diversified, and all so productive of delight ; exciting, as we pass from picture to picture, and from one style of art to another, all the different emotions that leap about the heart in consonance with

its impression, bidding “alternate passions fall and rise. The impetuosity of Salvator Rosa, and the grand quiescence of Claude, though as opposed to each other as the nadir is to the zenith, force upon the mind an almost equal admiration, and both fit into it by turns.

A man of real genius in the midst of such an aggregation of excellence is not crushed nor appalled with the mass of idea suspended around him, but buckles it upon him as an armour; his own ideas do not suffer when they come in contact with the mighty conceptions he beholds so near him, but roll over them, increasing as they roll, like oil upon water, they consociate without mixture. At such a time, in such a presence, he is as it were lifted above himself, and departs from the chambers of high renown with an impression of grandeur about him, the finger of awe touching his soul, and when he looks at nature again he regards her from an elevation.

Such being the pleasure that these exhibitions of the old masters open upon a painter's heart, he should turn that enjoyment to some account and extract from the opportunity afforded him as much benefit as it is capable of yielding, and return the favour he receives upon his country, by zealously endeavouring to raise her to a rivalry with those nations that have produced such admirable works. He should come to these galleries with very peculiar considerations. Under the consciousness of the superiority of these early painters to himself



and his contemporaries, let him, in the first place, weigh the probability that that superiority is the consequence of higher intellectual capacity, and stronger energy ; against the opinion that it emanated from more devoted application ; closer examination of, greater trust in, and more frequent reference to nature ; if he choose, he may pile these two causes one upon the other, and then he will form a mountain of difficulty, which though its height make his heart sink, will yet shew him of what materials it is composed, and under what stipulations its summit is to be attained. Although he should fasten on their perfections, and cull their honied flowers, he must shake off those burs that so frequently adhere to an impression we take from a favourite object of study ; his love in embracing their beauties, if he be not on his guard, will be apt to enclose their faults also—this is so often the origin of manner, and its liability reminds one of the necessity there is for a painter to walk with nature continually at his side as a Mentor.—In mentioning the faults of these great men, an apology should perhaps be made, and we make one with all our heart, at the same time it must be confessed faults are to be discovered in them, insignificant enough to be sure sometimes, but at others dangerous, especially in being separated from the opposite qualities that cover them, and adopted, as we have known them in more than one instance, without concomitant virtues.—In examination of the different styles which characterize the several



schools, from the grandeur and severity of the Roman to the minuteness and delicacy of the Dutch, the painter should by no means despise the latter, and suffer his admiration of the former to carry him so far away from the idea of combination, and push him so far out of himself as to make him lean his own character solely upon it.—If he feel a vivid power within him, and a desire to establish an ENGLISH style of art that shall at least be upon an equipoise with the best of the old schools, let him endeavour to unite as many excellencies as can be approximated without incompatibility or discordance. For such an union we are sure can be made that shall be devoid of the slightest tincture of either. The transparency, minuteness, and attention to detail of Metzu, or of any of the first Dutch masters, is certainly not inconsistent with the elevated designs of Italian art—the composition of Raphael we imagine would not lose its grandeur, nor would his expression be less vital and impressive, if accompanied with the golden colouring or blended with the rich, soft tones of Titian (accordance with the subject of course is implied).—No, such an association, in our opinion, is no more inconsistent than is the union in the same countenance of the soft dimple of beauty, and the broad, full forehead of intellect.—It may not, to be sure, be in the power of one man to combine in his own works the various and scattered accomplishments of *all* the schools: to produce such a concentration would, perhaps, require superhuman

ability, neither do we think that if effected its consequence would be the perfection of art, or indeed a pleasing and harmonious style; but we vehemently oppose the meagre system which some would set up of classifying pictorial beauties, and separating them one from the other into distinct and insulated styles, and of crying out against their union as incongruous and absurd.—Yes, we oppose, in this respect, an opinion of Reynolds, but we oppose it without presumption, it is trusted, since clearer views of art have been disclosed, to our countrymen, since the decease of that eminent man, and we indulge the hope of some great achievement by our native painters, as living evidences can be adduced of their highly excelling in intellectual invention, and mechanical dexterity. Is it unwise to tell a painter he should invest his style with every adscititious ornament within scope, and thereby render his works more consummate, more attractive and more contiguous to nature? We dwell the more upon this topic, because we know it to be too generally received an idea that high art has the privilege of sweeping down all detail and attention to parts, nay, that it would be demeaning itself to check its bold career to attend to such underneath labours; and because we think that a painter of genius, who has energy of mind enough, and sufficient power of hand to maintain a high reputation in grand historical design, could, if he would take the trouble, inlay his conceptions, however fine, and his compositions, however grand,

and his breadth of chiaroscuro, however solemn, with diversified detail, with Dutch minuteness, and Venetian charms of colour, which being more mechanical, must be comparatively facile of acquisition to a *great mind labouring* to acquire them.—In the first start and whirl of feeling, when his soul seems rushing out of its mortal habitation to grasp sublimity of idea, and

————— “dodge  
Conception to the very bourn of heaven.”

KEATES.

a painter may not have time nor coolness to stop to gather up minor subjects; but when he comes afterward to reflect and to condense, upon the canvass, his imaginations to form and visibility, he must be needlessly impatient, and too scornful of his materials, if he cannot then bestow time and diligence to eke them out with all the beautiful finish nature herself paints her sublimest substances with.—He may lay as much stress as he pleases upon expression, and we will join him in maintaining it as the highest endowment of the art, he may urge, and we will with him urge, the superior importance of composition, and in short of all the fine qualities of the Roman palette, but why should he disdain the humbler, but still important qualities that distinguish the northern schools, and take advantage of the hints he may receive from more mechanical labours.

Painters minds undoubtedly differ one from another; though their feelings may be generally alike,



they vary in certain points ; one may have a strong feeling for colour, another for composition, and so on ; but we have an idea that a painter of true genius, and of good education, would have that general feeling for the beauties of nature and the intentions of art, that would not suffer him to slur over any thing which with any degree of application he could *thoroughly make out*. That feeling would hang like a weight upon his mind were he unable to effect his wishes ; and no doubt it does hang heavy on many minds, and painters are often obliged to slur because their education has been imperfect, and they have ventured upon the public stage, before they were qualified ; and this is the reason why we see so many-painters of the present day, men of talent, sending out their works before the public, in truth but half finished, anatomical marking neglected because not understood, shadows without reflection, and where a limb comes in shadow an unvaried mass covers it, when by means of reflection every bone, tendon, and muscle, should have been as thoroughly made out, though more delicately, as if it received distinctness from the immediate ray of light.

These sentiments we seriously and earnestly lay upon the attention of professional spectators of these exhibitions, particularly of the young and the rising, who, more likely to be disencumbered from the drag of long fixed habitual prejudice, have time and space enough to reduce any new impression they may receive to practice. We advise those



who are feeling their way, instead of rooting themselves, with obstinate unprofitable immobility, in the dark corners of error, to hold these lights above their heads, that their paths may at least be clear and perceptible, and bear on it the reflected face of truth. We advise the student to plough deep into things, to abstract himself from the thin ideas that float on the top of existing time, and assimilate his notions to the original thinkings of earlier and less sophisticated ages. These great painters cherished a noble epic idea of their art, it carried them onwards with a ponderous might, like a machine of their own constructing; they walked through cotemporary matter into the shadowy extent of unpeopled time, engraved their names on the adamantine brow of futurity, and sealed to themselves the eulogium of unborn generations. Time has passed by them unswept with his wing, from a mysterious impulse, that they were unconnected with his office, or unassailable by his power; the rolling flood of ages has buoyed them above its surface, and to future generations have they become at once a praise, a precept and a guide.

A word before we close, touching the *public* examination of these chef d'oeuvres. The care taken of them in the first place, the value set upon them, and the importance attached to them, should create a like feeling in the mind of the people, and teach them to set an importance upon the art, to hold its professors in the esteem which these men, when living, were held in, and to patronize them as they were

patronized. If they shew to what perfection the art may be carried, every facility should be put by the country into the hands of its own painters to enable them as much as external aid can enable them to attain to that of perfection ; for by fostering and encouraging living native genius, their own countrymen may produce collections to rival, nay, surpass the best examples of former days; and then instead of the money of our nobles and amateurs being laid out in purchasing exotics, commissions given to living merit would blow into a flame, many a spark of genius dying for want of the nourishing breath of patronage. It should be remembered that those works which we admire as so excellent were not painted by men withering in the shade of neglect, but under the golden influence of patronage and employment ; and the painter was conscious that when he had finished his labours those labours would not have been spent in vain ; that his merits would be appreciated, his name honoured, and his art cherished with the ray of public estimation.

But a dawning comfort beams upon us, a two-fold comfort, for we perceive not only that galleries of English pictures are forming by our liberal and enlightened patrons, but that pictures by English painters begin to relieve themselves from the background of mediocrity, and stand out to our view in the attractive dress of unquestioned and substantial merit, overtaking with rapid strides the leaders of the continental schools. Galleries of the old masters will always be necessary and of value to

the painter, but the latter should endeavour to render them as unnecessary as he can to the public in the formation of their taste, by producing paintings that in themselves will be as sufficient a guide to establish them in a sound taste and a reasonable preference to himself. Much yet remains to be done both on the part of painters and their country, in furtherance of the cause of high art; but if the latter will not encourage and give employment to the former, the art must remain struggling in unassisted impotency, or be at last extinguished to the disgrace of those whose duty it is to keep it alive, and fall to a decay, endangering whatever may be dependant upon it. ECHION.

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ART. VI. *Extract of a Letter from Göethe, the celebrated German Poet, to Mr. Haydon; on receiving the drawings of the Theseus and the Fates; made at the British Museum by his Pupils Messrs. Bewick and C. Landseer, for the Poet.*

(The letter is written in English, which we give verbatim from the original, by permission.)

————— You must feel great satisfaction to have had it in your power to bring your pupils acquainted with such excellent models, as those which your country of late has had the good fortune to acquire.

Those of us at Weimar, who love and admire the arts, share your enthusiasm for the remains of the most glorious period, and hold ourselves in-

debted to you for having enabled us to participate to such a degree, in the enjoyment and contemplation of those works by means of such happy copies.

We look forward with pleasure (though we may not live to witness it) to the incalculable effect and influence, which will be produced upon the arts by those precious relicks, in England, as well as in other countries.

I have the honour to be, &c.

W. GOETHE.

# CATALOGUES OF THE WORKS OF EMINENT LIVING ARTISTS.

## ART. VII. *Catalogue of the Works of* RAFFAELLE MORGHEN.

A complete Catalogue of the works of this fine engraver has reached us through the hands of a much respected correspondent, made by his friend and pupil Niccolo Palmerini. We offer no apologies for printing it in the original Italian, as that language is now so well understood by all who have any pretensions to the science of a connoisseur; and also as being more valuable to the collector. The orders to foreign printsellers can also be given with more precision, both as to titles, description of prints and proof, as well as in size.

### OPERE ESEGUITE IN NAPOLI

- N. 1. *Un Giovinetto orante in Gi-  
nochioni.* Non abbiamo al-  
cuna notizia di questo pezzo  
se non in quanto è citato nel  
Catalogo della Collezione di  
Gaetano Poggiali il quale  
dice averlo avuto dal Padre  
del N. A. colla presente nota:  
*Primo saggio a bulino di R.*



AUTORI

Lar- Lun-  
ghez. ghez.

*Morghen da giovinetto; e calcola che possa averlo intagliato dell' età di circa nove anni.*

2 e 3 *Due copie dal Londonio, rappresentanti Pastori ed Armenti.*

4 a 11 *Alcune figure dei Profeti, che esistono in bassorilievo intorno al Coro della Metropolitana Fiorentina, segnate nell' intera raccolta con i numeri 57, 58, 75, 76, 81, 82, 85, 86.*

12 *Il Giuoco del Pallone, disegnato dal Vero.*

13 *La Statua d' Iside. Non ne conosciamo alcuna prova, e si crede non sia mai stata data alla luce.*

14 *La veduta interiore del Truglio, ovvero Bagni antichi presso al Tempio di Venere Genitrice a Baia.*

15 *Veduta delle Lave, che nell' eruzioni del Vesuvio coprono l' antichissima città di Ercolano.*

16 *Veduta de' due Tempj Esastili Perittero, e Ipetro.*

17 *Veduta del Tempio Esastilo Ipetro dalla parte di Ponente.*

18 *La Pianta del suddetto Tempio, senza nomi di Disegnatore, e di Intagliatore.*

19 *Veduta del Ponte di Caligola senza nomi come sopra.*

20 *La Grotta del Cane.*

21 *Il Ritratto di Ferdinando IV. Re delle due Sicilie. E lo stesso rame intagliato da Filippo Padre del N. A. nell' anno 1760 a riserva della testa cancellata, e rifatta da Raffaello.*

22 *Il Ritratto di Maria Carolina, Regina delle due Sicilie. I suddetti due Ritratti difficilmente si trovano di buona prova.*

*B. Bandinelli* 16,5 19,9

*R. Morghen* 64,4 36,5

*Detto* 37,4 25,7

*R. Morghen* 50,8 28,5

37,9 25,2

*Detto* 37,4 25,7

37,4 27,5

36,0 24,8

*Detto* 25,2 13,6

*Frances. Liani* 29,0 38,9

*Detto* 28,5

AUTORI

Lar Lun-  
ghez. ghez.

23 a 34 *La celebre Mascherata fatta nella splendidissima città di Napoli in Campagna felice nel Carnevale dell'anno 1778, rappresentante nella verità della sua maestosa comparsa il Viaggio del Gran Signore alla Mecca ec. Di quest' opera composta di undici stampe, e il frontespizio, sono da preferirsi gli esemplari impressi in tinta oscura.*

R. Morghen 38,9 18,5

35 *L'Arme del Duca di Cassano Serra. Questo intaglio era sfuggito alla memoria dello stesso Autore, e ci è stato favorito non ha molto dal Marchese Giuseppe Serra Cassano, delle Belle Arti amatissimo, e Possessore di una insigne Biblioteca.*

3,9 4,6

INTAGLI FATTI A ROMA.

36 *L'Apparizione di N. S. alla Maddalena in forma di ortolano, copia da Egidio Sadeler. Per quante diligenze abbiamo usato onde rinvenire questo primo studio fatto nella Scuola del Volpato, non ci è riuscito di vederne alcuna prova.*

37 *La Maddalena: Mezza figura. Ordinariamente de' piccoli rami ed in particolar modo di quelli intagliati in Roma, fatti o per ornamento di libri, o per divozione di qualche committente, o non furono tirati esemplari avanti le Lettere, o n' esistono pochissimi.*

38 *La Pittura*




Guido Reni 13,2 18,0  
G. Hamilton 25,7 35,7  
Detto 25,7 35,7

39 *La Poesia*  
Le prove avanti le Lettere dei detti due rami, che sono rarissime, hanno l'arme, ed il titolo della stampa a lettere chiuse e manca la dedi-




## AUTORI

Lar- Lun-  
ghez. ghez.

	ca. Con le Lettere n'esistono tre edizioni: La prima con l'indirizzo della vendita in Roma, la seconda in Napoli la terza in Firenze. . . .			
40 e 41	<i>La Madonna addolorata</i> replicatamente eseguita per una confraternita di Napoli. Ogni nostra premura per ritrovarne qualche esemplare è stata inutile. . . .			
42	<i>Veduta di Mare.</i> La sola preparazione all' acquaforte, non avendola il N. A. terminata, come abbiamo detto nella premessa nostra Lettera. . . .	<i>Du Cros</i>	51,1	32,1
43 a 46	<i>Quattro Stampe</i> relative alla Storia di Germanico; Opera di Grand Jean Olandese. Rarissime. . . .	<i>Grand-Jean</i>	12,2	17,0
47	<i>La Poesia</i> , uno de' Tondi del Vaticano, con riquadratura nell' intaglio. . . .	<i>Raff. Sanzio</i>	35,7	35,5
48	<i>La Teologia</i> come sopra. Gli esemplari avanti le Lettرة dei detti due Tondi o non hanno alcuna Lettera, o i soli nomi del Pittore, del Disegnatore, e dell' Intagliatore ugualmente che tutte le opere intagliate a Roma, eccettuato il Ripso, il Ballo delle Stagioni, ed il Cavallo, che hanno l' arme e la dedica, i primi a Lettere leggere, e l' ultimo a Lettere aperte. . . .	<i>Detto</i>	36,2	36,2
49	<i>La Giurisprudenza</i> , una delle Lunette del Vaticano. . . . E da osservarsi, che tanto gli esemplari avanti le Lettere, che quelli con le Lettere di prima impressione sono piuttosto chiari.	<i>Detto</i>	73,5	35,3
50 a 53	<i>Il Ritratto della Principessa della Roccella</i> , e tre stampe istoriate inserite nell' Opera in lode della suddetta stampata in Parma dal Bodoni nel 1784 in 4°. grande.	<i>F. Fischietti</i>	15,6	10,2

		AUTORI	Lar- ghez.	Lun- ghez
				
54	<i>Il Miracolo di Bolsena, ovvero la Messa, una delle Lunette del Vaticano.</i>			
55 e 56	<i>Due fogli delle fisionomie cognite dipinte da Raffaello nel Vaticano, e precisamente quelli del S. Leone Papa con Attila, e del Monte Parnaso.</i>	Raff. Sanzio	73,7	51,5
57	<i>Il Ritratto di un incognito. Artaria di Manheim, essendo in Roma, acquistò non ha molto questo rame, e nelle stampe, che egli fece imprimere a Parigi si legge Winhelmus II. Princeps Nassoviae. Ignoriamo ove sia fondata questa denominazione.</i>	Detto		
58	<i>La Filosofia uno de' Tondi, come si è detto al N. 47.</i>	Mireveld	21,4	27,8
59	<i>La Giustizia, come sopra.</i>	Raff. Sanzio	36,4	36,2
60 e 61	<i>Due Bacchi incisi da Volpato, e Morghen.</i>		36,4	36,5
62 a 68	<i>Sette Vedute intagliate all'acquaforte a soli contorni per dipingersi a colori, essendo l'ottava, cioè la Cascata di Terni, incisa da Volpato.</i>	F. Mola	30,1	22,3
69 a 104	<i>Lo Studio del Disegno in XXXVI tavole incise, e V. Carte di materia compreso il frontespizio.</i>		34,3	23,8
105	<i>Il Parnaso.</i>	Raff. Mengs	36,4	50,6
106	<i>La Caccia di Diana.</i>	D. Xampieri	74,9	45,3
	Ordinariamente le prime prove con le Lettere dei dette due rami sono impresses in carta non molto bianca, e qualora sia il foglio intero, guardandosi contro lume vi si legge il nome del Fabbri- catore Pietro Miliani di Fa- brianò; ed oltre a ciò quelle della Caccia non hanno una screpolatura, che si scopri dopo un certo numero d'im- pressioni nel margine del rame vicino alla prima Let- tera della dedica.		73,7	45,7
107	<i>Il Ritratto di Stanislao Au-</i>			



		AUTORI	Lar- ghez.	Lun- ghez.
				
	gusto Re di Polonia, Busto in una nicchia con riqua- dratura. . . . .	<i>D. Cardelli</i>	21,7	27,8
	Non è a nostra notizia, che il solo esemplare, che posse- diamo.			
108	<i>Il Ritratto del cav. Gaetano Filangieri.</i> . . . .	<i>St. Tofanelli</i>	15,3	19,2
109	<i>S. Giovanni Batista.</i> . . . .	<i>Guido Reni</i>	33,3	45,7
110	<i>La Sacra Famiglia.</i> . . . .	<i>P. P. Rubens</i>	31,4	44,8
	Gli esemplari avanti le Let- tere dei suddetti due rami sono della massima rarità.			
111	<i>Vignetta impressa nel fronte- spizio del Libro intitolato Componimenti per le Nozze del Conte Sanvitale, e della Principessa D. Luisa Gonza- ga. Parma nella Stamperia Reale 1807 in 4.</i> . . calco		8,8	8,8
112	<i>Le Nozze di Germanico, e da Agrippina, stampa in- serita nella sopraccitata edi- zione.</i> . . . . .	<i>D. del Frate</i>	11,0	16,5
113	<i>Il Teslo dopo aver vinto il Minotauro</i> . . . . .	<i>Ant. Canova</i>	34,3	44,8
	Le prove avanti le Lettere sono molto rare.			
114	<i>S. Filippo Neri ovale con ri- quadratura.</i> . . . .	<i>R. Morghen</i>	19,4	30,2
115	<i>La Madonna col Bambino, e S. Giovanni detta volgar- mente la Madonna di Fries, perchè il Conte di Fries pos- siede il quadro, ed il rame.</i>	<i>And. del Sarto</i>	20,4	27,8
116	<i>L'Aurora, ovvero il Carro di Apollo</i> . . . . .	<i>Guido Reni</i>	91,5	44,0
	Gli esemplari avanti l' <i>Aedi- bus Ruspiliosius</i> sono più rari di quelli avanti le Lettere; e di qualche rarità sonosi pure oggi renduti que' con l' <i>Aedibus</i> avanti il ritocco del rame.			
117	<i>Il Ritratto di Raffaello Mor- ghen inciso alla punta di di profilo.</i> . . . . .	<i>G. Morghen</i>	8,8	8,0
118	<i>Viglietto da Visita rappre- sentante Monte Cavallo.</i> . .		10,0	7,3
119	<i>Viglietto da Visita rappresen- tante la Città di Todì.</i> . .			

	AUTORI	Lar- ghez.	Lun- ghez.
120 <i>Lot con le proprie Figlie.</i>	F. Barbieri	54,7	43,8
Questo rame è stato per qualche tempo con i soli nomi del Pittore, e dell' Intagliatore: ultimamente gli attuali possessori del medesimo vi hanno fatto incidere le Lettere, e pochissimi esemplari se ne sono tirati con le Lettere aperte.			
121 <i>Il Riposo in Egitto.</i>	Nic Poussino	58,6	45,7
122 <i>Il Ballo delle Stagioni, o sia il Tempo.</i>	Detto	58,4	46,2
123 <i>Angelica, e Medoro.</i>	T. Matteini	53,0	40,3
I primi esemplari con le Lettere portano soltanto i seguenti due versi: "Angelica, e Medoro in varj modi " Legati insieme di diversi nodi," i quali furono poscia cancellati, e di nuovo incisi con carattere più piccolo, e con la dedica.			
124 <i>I Funerali fatti del Pontefice Pio VI. a Carlo III.</i>	St. Tofanelli	17,5	24,8
125 e 126 <i>Due Vignette con Ritratti istoriati.</i>	Detto	13,4	9,3
I suddetti tre rami furono inseriti nel Libro intitolata: <i>In Funere Caroli III. Hispaniar. Reg. Catholici, Oratio a Bernardino Ridolfi etc. Parmæ ex Regio Typographeo 1789 in 4. max.</i> N' esistono due differenti edizioni: La prima con i rami più freschi è di pag. 29; ed ha sul frontespizio un vaso; La seconda di pag. 34 ha invece del vaso un'ancora. Le prime prove delle vignette hanno il calco del rame più grande delle altre per essere quindi stato tagliato a fine di adattarlo all' edizione. . . . Misura del calco.			
127 <i>Il Ritratto di Carlo III. in ovale riquadrato.</i>	Raff. Mengs	10,7	16,5
128 e 129 <i>Due Medaglion con riquadrature, ne quali son rap-</i>			

	AUTORI	Lar- ghez.	Lun- ghez.
presentati Carlo IV, e Ferdinando IV.		10,3	8,8
Trovansi i detti tre rami- nell' Elogio storico di Carlo III. edizione della Stamperia Reale di Napoli del 1789 in 4; e le migliori prove de' Medaglioni ordinariamente sono quelle col carattere a tergo.			
130 <i>La Testa di Augusto</i> da un mar- mo antico.		12,9	19,7
131 <i>La Musa Comica</i> , ovvero il Ri- tratto di Miledi Hamilton. Le prove avanti le Lettere sono della massima rarità.	A. Kauffman	26,8	33,8
132 <i>La Testa di Giove Egioco</i> da un Cammeo antico della mede- sima grandezza. . . tondo. . Estremamente rare sono le copie avanti le Lettere, e nelle prime copie con le Lettere vi è <i>effosus</i> invece di <i>effossus</i> ,		6,8	0,0
133 <i>Il Ritratto di Filippo Morghen</i> padre del N. A. inciso alla punta secca. Vi è nello stesso rame il Ri- tratto di Raffaello Morghen delineato, ed inciso alla punta da Guglielmo di lui fratello.	Gu. Morghen	24,8	19,9
134 <i>S. Pio V.</i>	L. A.	7,3	9,3
135a147 <i>Il Ritratto del Conte Frances- co Algarotti; Il Mausoleo</i> del medesimo esistente nel Campo Santo di Pisa; e un- dici vignette istoriate, o con Ritratti. Trovansi nell' edizione delle di lui Opere pubblicate in Ve- nezia dal Palese. . . . mis. delle vignette	Liotard	7,5	13,2
148 <i>Il Deposito di Clemente XIII.</i> (Rezzonico). Avanti le Lettere ne furono tirati non molti esemplari.	Bianconi	7,3	3,9
149 <i>Suor Maria dell' Incarnazione</i> , figura intera sostenuta dagli Angeli.	A Canova	44,0	66,1
150 <i>La medesima mezza figura.</i> . .	T. Matteini	24,3	32,6
	Detto	11,0	15,1

AUTORI

Lar- Lun-  
ghez. ghez.

- 151 *Altra parimente mezza figura, ma di forma più piccola, e di composizione diversa.* . . . *T. Matteini* . . . 7,0 9,3  
Questa è più rara delle altre.
- 152 *Il Ritratto del Generale Francesco di Moncada a cavallo.* . . . *Wandik* . . . 42,4 54,9  
Le prime prove con le Lettere non hanno un secondo taglio sull' Armatura del Cavaliere fattovi dall' Autore, quando il rame cominciava a perdere la sua forza. Quest' operazione per altro unita ad alcuni tocchi gentilissimi in altri luoghi essenziali, che non ardiremmo chiamare ritocco, è fatta con tanta intelligenza, che ha renduto al rame pressochè il primiero suo vigore.
- 153 *Il Presepio.* . . . . . *R. Mengs* . . . 38,6 53,0  
E una delle Opere più rare del N. A. per la difficoltà di averla separata dalla Raccolta, a cui va unita.
- 151 *La Madonna della Seggiola.* La sola preparazione all' acqua-forte cominciata a condurre a bulino, e punta in una gamba del Bambino. Fu quindi terminata da Giuseppe Calendi per essere sembrata piccola a chi ne avea data la commissione. . . . *R. d' Urbino*  
Le prove della detta preparazione sono rarissime.

OPERE D'INTAGLIO FATTE  
IN FIRENZE

- \* 155 *La Madonna della Seggiola.* Tondo con riquadratura. . . *Delto* . . . 32,1 0,0  
(N. B. I numeri segnati con\* hanno le prove avanti le lettere con il titolo, o la dedica o a lettere leggiere o aperte).  
Più edizioni con le Lettere esistono di questo rame passato in dominio di diversi proprietarj.



## AUTORI

Lar- Lun-  
ghez. ghez.

La prima con l' indirizzo di Niccolò Pagni, e di Gius. Bardi.

La seconda con l' indirizzo di Niccolò Pagni.

La terza con la Dedicata cancellata, e lasciatovi la sola arme.

La quarta col primo verso della Dedicata a Lettere aperte imitando le legittime avanti le Lettere: Si può facilmente però distinguerle dalle prime dicendo in queste ECCLL.ZA invece di ECCEL.za.

La quinta con tutte le Lettere, e l' indirizzo di Pietro Bettelini a Roma.

La sesta con l' indirizzo di Niccola De' Antonj.

- |     |   |                               |      |      |
|-----|---|-------------------------------|------|------|
| 156 | <i>La Carità.</i> . . . . .   | <i>A. Allegri da Coreggio</i> | 29,0 | 38,4 |
| 157 | <i>Il Ritratto del Conte Vittorio Alfieri</i> in ovale. . . . .<br>E inserito nelle di lui Opere cominciate a stamparsi in Livorno e ultimate a Losanna nel 1795. Le prove con le Lettere probabilmente per la piccolezza del carattere hanno le medesime Lettere aperte. | <i>F. X. Fabre</i>            | 7,3  | 9,5  |
| 158 | <i>La Famiglia Holstein-Beck.</i> . .<br>Furono tirati pochissimi esemplari avanti le Lettere.  | <i>A. Kauffman</i>            | 38,1 | 55,9 |
| 159 | <i>Il Ritratto di Domenico Volpato Morghen</i> in ovale. . . . .<br>Le copie con le Lettere sono come al N. 157.  | <i>Detta</i>                  | 6,0  | 8,0  |
| 160 | <i>Il Ritratto di Fortunata Sulgher Fantastici</i> in ovale. . .<br>Le prove con le Lett. come sopra.   | <i>Detta</i>                  | 5,1  | 7,0  |
| 161 | <i>Il Ritratto di Niccolo Macchiavelli</i> in ovale. . . . .<br>Gli esemplari con le Lettere come sopra. Trovasi nelle di lui Opere stampate in Livorno nel 1797.   | <i>A. Bronzino</i>            | 7,7  | 10,3 |
| 162 | <i>La Testa di Ovidio</i> in Medaglia.<br>Gli esemplari comuni portano soltanto i nomi del Di-  |                               | 4,6  | 0,0  |

segnatore, e dell' Intagliatore, e qualche prova n' esiste senza i detti nomi. E collocata nella Traduzione Italiana degli Amori Ovidiani, colla data di Sulmona.

- 163 *Il Ritratto di una Monaca in ovale.*

17,0 21,4

Esiste tuttavia questo rame col solo nome dell' Intagliatore.

- 164 *Il Ritratto, dicesi di Madama Fulger.*

7,7 9,8

Meno un esemplare avanti tutte le Lettere, che possediamo, e forse qualche altro simile, che non è a nostra notizia, tutti gli altri portano il solo nome dell' Intagliatore.

- \*165 *La Madonna del Sacco.*

And. del Sarto

69,5 38,4

- 166 *La Trasfigurazione.*

R. d' Urbino

49,6 70,6

Per le ragioni, che dette abbiamo nella precedente Lettera, il N. A. lasciò quest' opera a presochè la metà di lavoro; In questo stato ne furono tirati circa dugento esemplari, oltre le pochissime prove di semplice acquaforte; e fu quindi ultimato dal di lui Fratello Antonio, menò le estremità della figura del Salvatore, che sono di mano di Raffaello.

- 167 *La Vergine col Bambino che dorme.*

Tiz. Vecelli

35,2 25,7

Tra le Opere classiche del N. A. questa è la più rara, come si è accennato nelle Annotazioni alla sopraccitata Lettera: Rarità che non può non dispiacere agl' Intelligenti pel gusto, col quale è intagliata, specialmente le carni, che fanno un bellissimo effetto. Le prove di essa esistenti sono a nostra notizia qualche acquaforte,

## AUTORI

Lar. Lun-  
ghez. ghez.

una prova non finita citata nel Catalogo della Collezione del Poggiali, e pochissimi esemplari avanti tutte le Lettere.

- 168 *Viglietto da Visita* pel Senator Bartolini. Preparazione all' acquaforte cominciata a condurre a bulino, e punta. .

R. Morghen.

10,7 8,2

- 169 *Venere*, che esce dal bagno in ovale da un Cammeo antico.

10,7 12,7

Una sola prova di questo rame non terminato, e poscia rotto, esiste tutt' ora presso Artaria in Manheim, a cui la donammo.

- \*170 *La Cena di N. S. con gli Apostoli*.

Lion. da Vinci

90,5 43,8

Per quanto le Lettere leggiere, o aperte non si sogliano porre, che a rame ultimato, pure in questo, per comodo forse dell' Intagliatore, si trova incisa l' arme e leggiermente il verso della Dedica in undici esemplari, ne' quali non è fatto un piattino prossimo alla figura di S. Simone, che differiscono da altri cinque pure senza il detto piattino, mentre in questi non vi è alcun carattere, nè Arme, ma soltanto il monogramma R. M. nel piattino medesimo. I più condotti però sono gli undici sopraccitati, apparendo sensibilmente in essi il maggior lavoro, ed in singolar modo nelle teste.

Le prove più fresche con le Lettere non hanno una virgola dopo il *vobis* del testo Evangelico, nè un punto sotto la R. del nome dell' Autore, come si è detto nelle Annotazioni alla più volte citata Lettera.

- 171 *Il Ritratto di Monsignor Diodato Turchi Vescovo di Parma*.

F. Vierra

18,0 21,6

	AUTORI	Lar ghez.	Lun- ghez.
Pochissimi esemplari furono impressi senza le Lettere.			
172 <i>La Madonna di Caravaggio.</i>		7,3	8,8
Nelle prime prove si vede il solo indice alla mano destra della Vergine, e nelle altre, quattro dita.	Caravaggio		
173 <i>Vignetta pel Paghero del Monte Redimibile.</i>	A. E. Lapi	8,2	4,4
Nelle prime copie si legge nel nastro svolazzante intorno la Vignetta <i>Sacra fede Toscana</i> , che fu in seguito cancellato.			
174 <i>Vignetta pel Generale Murat.</i>		8,8	5,8
175 <i>Immagine dell' Arcangelo Gabriello</i> intagliata alla maniera di matita. . . ovale.	L. Sabatelli	25,5	30,7
*176 <i>Il Ritratto di Giovanui Volpato</i> esimio intagliatore. . . .	A. Kauffman	14,7	20,4
*177 <i>Il Ritratto di Giorgio Jonas Mayer.</i>	Ettlinger	22,1	27,0
Leggesi ne' primi esemplari con le Lettere soltanto. . . <i>Natorum benevolentia</i> , e ne' comuni vi sono nominati tutti i figlj.			
178 <i>La Maddalena Penitente</i>	B. S. Murillo	28,5	37,7
179 <i>Il Ritratto del rinomato Attilio Zuccagni Medico</i> , in Medaglione col rovescio istoriato, e con iscrizione analoga composta dall' Ab. Luigi Lanzi celebratissimo Scrittore del secol nostro, specialmente in Antiquaria. . .	G. A. Santarelli	8,5	0,0
180 <i>S. Filippo Neri.</i>	St. Tofanelli	13,9	17,5
*181 <i>Il Ritratto di Raffaello Sanzio da Urbino</i>	R. Sanzio	19,4	25,2
182 <i>Il Ritratto di Lionardo da Vinci.</i> La sola preparazione all' acquaforte con qualche ritocco a bulino, proponendosi il N. A. di ultimarlo dopo la Trasfigurazione. . .	Lion de Vinci	19,0	23,4
*183 <i>Il Ritratto di Danti Aligheri.</i> Inscritto nell' Edizione in foglio delle Opere dei quattro Padri della Lingua, e della Poesia Italiana impresse a Pisa.	St. Tofanelli	16,5	22,6
184 <i>Il Ritratto di un Incognito in</i>			



		AUTORI	Lar- ghez.	Lun- ghez.
			9,3	14,1
medaglia con riquadratura. Tre diverse edizioni furono fatte. La prima senza righe nello spazio ove vanno col- locate le Lettere; la seconda con le righe e la terza pari- mente con le righe, ma con la mutazione della corona di lauro che stasopra la Me- daglia, in un chiodo romano.				
185	Il medesimo soggetto in ovale grande . . . . . Non n'esiste alcun esem- plare con le Lettere, e non è mai stato pubblicato.	St. Tofanelli	21,9	26,8
186	Ritratti in Medaglia di Carlo Lodovico Red' Etruria, e di Maria Luisa Regina Reg- gente . . . . . Pochissime copie vi sono senza alcuna Lettera, e le comuni hanno i nomi di Santarelli, e di Morghen.	G. A. Santarelli	5,8	0,0
187	Vignetta per i Libri del Re d'Etruria. . . . .		5,3	6,8
188	Ritratto del Primogenito del- l'Imperatore Francesco d' Au- stria, ovale con riquadratu- ra . . . . . Appena terminato vi fu mes- sa l' iscrizione, che dopo al- cuni esemplari fu alquanto variata, e corretti a mano i sopradetti esemplari.		12,2	14,4
189	La Madonna col Bambino, ovale riquadrato . . . . . Furono tirate alcune prove avanti la riquadratura.	Lod. Caracci	4,8	6,0
190	Il Ritratto della Fornarina. La preparazione all'acquaforte, e la testa pressochè ultimata. Il N. A. di quando in quando lavora in questo rame, ed è sperabile, che possa pubbli- carsi contemporaneamente, o poco dopo la Trasfigura- zione.	R. Sanzio di Urbino	19,4	25,2
191	S. Maria Maddalena de' Pazzi con la Beata Bagnesi in gloria. Intaglio di Calendi, e di Morghen. . . . .	P. Ermini	15,6	20,4

	AUTORI	Lar- ghez.	Lun- ghez.
*192 <i>Il Ritratto di Francesco Petrarca</i> . . . . . Trovasi nell'Edizione citata al N. 183.	St. Tofanelli	16,5	22,2
193 <i>Esculapio, ed Igia</i> da un Dittico antico . . . . .		34,3	31,1
194 <i>Il Ritratto di Antonio Canova</i> , bassorilievo in ovale. . . . . Dopo soli quattro esemplari senza alcuna Lettera fu incisa in questo rame la iscrizione composta dal prelodato Ab. Lanzi, se ne tirarono circa una cinquantina d' esemplari per presentarsi al Canova, come si è detto nella precedente Lettera, e poscia il N. A. vi fece alcuni ritocchi per ottenere una maggiore rassomiglianza, prevalendosi del Ritratto in cera, che egregiamente eseguì in quell' occasione il citato Santarelli. La differenza di queste due edizioni si conosce sensibilmente per avere le prove dell' ultima la pupilla nell' occhio.	A. D'Este	9,3	12,4
*195 <i>Il Ritratto di Dante Alighieri</i> in ovale . . . . . E una copia in piccolo di quello citato al N. 183 eseguita per l' edizione della Divina Commedia procurata, ed illustrata da Gaetano Poggiali.		7,3	9,5
196 <i>La Testa della Figura, che dicesi la Fornarina</i> , dipinta da Raffaello nella Trasfigurazione, intagliata in una lastra d' argento, non ancora pubblicata . . . . .			
*197 <i>Il Ritratto di Torquato Tasso</i> . E inserito nell' Edizione indicata al N. 183.	P. Ermini	16,5	22,3
*198 <i>Il Ritratto di Napoleone il Grande Imperatore de' Francesi</i> ec. . . . . Oltre le prove solite avanti le Lettere ne furono impressi cento esemplari col solo	St. Tofanelli	16,5	22,0

AUTORI

Lar- Lun-  
ghez. ghez.

NAPOLEON a Lettere aperte per inserirsi nel Codice in in foglio stampato dai Torchi di Molini, Landi, e Comp. Le prime copie con le lettere non hanno l'indirizzo dei soprannominati Editori.

- \*199 *L'Immagine del Salvatore* in piccolo tondo tratta da un originale di eguale grandezza, che dicesi di Lionardo da Vinci esistente presso gli ornatissimi Sigg. fratelli Trivulzio di Milano . . .

- \*200 *Il Ritratto di Lodovico Ariosto.* E unito all'Edizione citata al N. 183.

- 201 *La Trasfigurazione di N. S. sul Monte Tabor* . . . . . Intaglio non ancora ultimato, e le di cui prove fino ad ora tirate sono.

La semplice preparazione all'acquaforte.

La medesima con una testa finita.

Tre soli esemplari con la figura della Donna, che credesi la Fornarina, pressochè ultimata, uno de' quali si possiede da noi.

Otto detti più le figure del Salvatore, e di un de' Profeti e metà dell'aria abbozzati alla punta. In due di questi esemplari vi è inciso intorno alla testa del Salvatore *Hic est filius meus dilectus.* ed uno di essi trovasi nella nostra Collezione.

Dodici detti più la figura dell'altro Profeta, e l'aria quasi ultimata, e diverse figure di prima veduta pressochè finite.

*Opere, in qualche parte delle quali ha il N. A. lavorato.*

*Dafni, e Amore* . . . . .  
*Dafni, e Fille* . . . . .  
*La Vergine, che insegna a leg-*

Detto 5,3 0,0  
16,5 22,3

R. Sanzio di 49,1 72,0  
Urbino

Augusto Nahl  
Detto

gere al Bambino Gesù con  
due Angeli . . . . .

*Fra Bartolommeo*

In tutti etrei detti rami non  
vi è alcun nome d' Intaglia-  
tore, ma soltanto presso Gio.  
Volpato.

*Ritratto del Cardinale Heranz*  
inciso da Ottaviani. . . .

*Ant. Maron*

#### AGGIUNTA.

ERCOLE FANCIULLO, da una statua antica = *Stef. Tofanelli delin.*

1293. = Sul piedistallo vi è scritto *Heros Aventinus in Capitolio;*

Questa notizia la dobbiamo al citato Sig. Marchese Serra Cas-  
sano, non conoscendo noi il detto intaglio, nè rammentandosene  
lo stesso Autore. . . . . N. P.

#### REVIEW OF NEW BOOKS, PUBLICATIONS, &c.

ART. VIII. APICIUS REDIVIVUS. *The Cook's Oracle :*  
*containing practical Receipts, the result of actual experi-*  
*ments made in the Kitchen of a Physician.* LONDON,  
2nd edition, HATCHARD, 1818.

AMONG all the arts, the children of necessity and genius,  
cookery must take a distinguished rank. From the wan-  
dering and warlike Tartar, who prepares his savoury steak  
between his saddle and his seat, cooking as he flies; or  
the sturdy Cambrian who toasts his cheese on his knife;  
to the Emperor who regales on dishes of peacocks tongues  
and nightingales brains, this art is alike acceptable and  
universal.

Cookery is both an art and a science, and they who  
have experienced the maladies of life, and have rejoiced  
at being surrendered to the cook by the doctor, must ad-  
mit it to be an art—a fine art, replete with taste.

As an art it embraces the sublime—the beautiful—the



pretty—with all their connecting shades and delicate ramifications, where the line is but faintly traced that separates them, unseen by vulgar eyes, but clear as the Peplon of Minerva to the tasteful amateur and initiated professor. Lord Mayors feasts and coronation dinners are historical pieces in the grand style. A *dejeuné à la fourchette*, with its meandering streams, shepherds with their crooks, and little temples, are like Claudes or Gaspar Poussins, while a family dinner at our friend ——'s is like a domestic scene by Wilkie.

Skilful cooks, of their various schools, may be compared with skilful painters and their schools, and an able table decker to an experienced architect. Bartolomeo Scappi, the *magnus coquus* to a splendid Pope, may be compared to Fra. Bartolomeo,\* from his dislike to the nude, and his love of dressing. Drapery to the human figure in the plastic art, is like dressing in the culinary art; and a splendid table in the golden gothic dining room at Carlton house, spread, arranged, and ordained by the great Wattier,

\* Towards the close of the fifteenth century, the state of the morals at Florence was become perfectly vicious. The pencil was made contributory to disgraceful lusts, even a picture of Julius Farnese and the Virgin Mary, was made subservient to their passions, and was worshipped in the chamber of the Pope (the infamous Borgia, Alexander VI.), with a rapture exceeding the adoration which was represented in the picture. Baccio della Porta, called Fra. Bartolomeo di S. Marco, after his joining the convent of Dominicans, the artist here alluded to, was shocked at these indecencies, and though not fond of painting in the nude, in which, Fuseli says he eminently excelled, yet whatever he had so painted, that was within his reach, he publicly committed to the flames. Fuseli asserts that a St. Sebastian by this painter, for skill in the naked and energy of colour, obtained every suffrage of artists and critics, but unfortunately became such a favourite with the female visitants of the chapel, that it was obliged to be removed from public view. What must we think of the state of morals, when such a picture produced such an effect.

is scarcely less resplendent, gay and fascinating than a fête champêtre, by the no less illustrious Watteau. The grand festival at Guildhall, London, given to our reigning Prince and his Imperial and Royal Allies, by our tasteful fellow citizens, drest by a civic Alderman in his scarlet robes and gold chain, was an eminent rival to the marriage feast at Cana, cooked by Paolo Veronese, in his equally honourably earned chain and honours. A decorated cook is as grand in his way as a decorated painter, and an alderman in chains has always been estimable in the eye of taste—a saucepan or griddle of honour is no more to be despised than a medal, or a star—and the splendid carving-knife hanging from the long “thews and sinews” of the famous sesquipedalian cook, Solomon, of the Piazza, whose ragouts and entremets regaled of old the labours of our Roscius Kemble, during his most splendid career, and during his Fabian campaign called the O. P. war, looks scarcely less formidable, and even almost as graceful, by the side of his nankeen breeches and silk stockings, guarded by his delicately white apron, as erst did in more youthful days, the dress sword, ironically called a spit, by the side of our first and most amiable of beaux, Sir Lumley St. George Skeffington, or the no less renowned sword of state of our present great tragedian Kean.

It was pleasing to observe, and it is more pleasing to record the civilities which passed between these illustrious heroes of the sock and saucepan. Roscius often after the fatigues of Hamlet, and of Coriolanus, refreshed his mortal frame at Solomon's kitchen fire, a place more privileged than the green-room, and perhaps equally so with a mason-lodge. Often have we seen vulgar intruders driven from the scene by a graceful application of the master-cook's right-hand to the hilt of his knife, the scabbard grasped by his left, and with a frowning brow, an heroic stamp, and with a *Cook-ish*, nay, with almost a *Kemble-ish* repulsion,

scowl out "BEGONE"—while the caitiffs ran, thankful they still retained their heads. ΕΚΑΣ ΕΚΑΣ ΕΣΤΕ ΒΕΒΗΛΟΙ was the motto to his kitchen, as is ΟΥΔΕΙΣ ΑΜΟΥΣΟΣ ΕΙΣΙΤΩ to the great room of the Royal Academy, its vain-glorious rival. But how are the mighty fallen! Solomon's kitchen, under the Piazza of St. Paul, Covent Garden, though confessed it must be as inferior to that in the Piazza Papale before mentioned, with all his brilliant stew and saucepans, silver soup basins, tureens and spits; is by no means so much so as is the aforesaid great room to the Vatican chambers, which the master-cooks thereof pretend to equal.

But one more civility that passed between these personages, not surpassed in Homer, must be recorded in our Annals of Art. The hero of our scenic art, whose tasteful palate was so often satisfied by Solomon's savoury soups, as Mr. Shee would say, exchanged the freedom of his theatre for the freedom of Solomon's kitchen sanctum, and often have we been gratified with a peep from behind the door at Don John's heroic form leaning against the mantle tree, sipping his turtle, applauding as he sipped, his Solomon's art—and again seen Solomon in the dress circle as loudly applauding his Roscius' art, improved in voice and bulk by his peristaltic persuading condiments; and often have we witnessed his Stranger strengthened by Solomon's ox-tail, his Penrudduck polished by his beef and bouilli, his Coriolanus corrected by his condiments, and his Hamlet heated by his hot-pot.

We have said that cookery is an art—it is also a science, and a science which depends on the most abstruse calculation, experiment and practice. Sir Humphry Davy, in his laboratory, has not a more anxious task, nor awaits the results of his co-mixtures with more patience than does the scientific cook in his kitchen. The retorts of the one may be surcharged with poison—as well as medicaments,

and the stew-pans of the other may deal in death, or pour out gout and indigestions.

Sickness even has its delights, and among them, as we have before hinted, is that of the physician taking his leave, and making room for his culinary successor. The author of this book, which we most earnestly commend to the libraries of all our friends, particularly those who are artists and men of taste, is both a physician and a "master kitchener" of experience and practice. He dedicates his work "to tasteful palates, keen appetites, and capacious stomachs," assures us his receipts "are not a mere marrowless collection of shreds and patches, and cuttings and pastings, from obsolete works, but a *bonâ-fide* register of practical facts, accumulated by a perseverance not to be subdued, or evaporated, by the igniferous terrors of a roasting fire in the dog days. The receipts," he assures us, and we have full reason to believe him, "have been written down by the fire-side, with a spit in one hand, and a pen in the other, in defiance of the combined odoriferous and calificent repellents, of roasting and boiling, frying and broiling; submitting to a labour no preceding cookery-book-maker, perhaps, ever attempted to encounter; having *eaten* of each receipt, before he set it down in his book."

This is all as it should be, this is taking the bull by the horns,—is like drawing, perspective and *actual* dissection to the painter; like casting from nature to the sculptor, and like geometry and actual measurement to the architect.

Besides this certificate of the eatability of the respective preparations, we are assured and we feel consolation in the assurance, following as we do his prescriptions in our domestic cookery, that the cardinal virtues of that art, "*cleanliness, frugality, nourishment and palatableness*," qualities as essential, in our opinion, as *light, shade, drawing, expression and colouring* in another art, "preside over each preparation; for I have not presumed to insert a single compo-



sition, without previously obtaining the *imprimatur* of an enlightened and most indefatigable 'COMMITTEE OF TASTE' (composed of the most persevering and profound palaticians, and thorough-bred *grands gourmands* of the first magnitude) whose persevering and cordial co-operation I cannot too highly praise; and here do I most gratefully record the unremitting zeal they manifested during their arduous progress of proving the respective receipts, who were so truly philosophically and disinterestedly regardless of wear and tear of teeth and stomach, that their labour appeared a pleasure to them." Prodigious! Would we could record as philosophical and as disinterested a regard to wear and tear of shoe leather, coach, horses and time in another "committee of taste," concerning certainly a much less important affair, the national monuments. But architects are not cooks, nor national monuments feeders of a nation.

Thanks be to this enlightened and most indefatigable Committee, and if one can be added to their number, or if there ever be a vacancy in such a healthy and pure epicurean body, we would be a candidate for the honour. Assuring the worthy president, whoever he may be, whether the industrious author, or his illustrious friend, Apicius Coelius the younger, with whose erudite notes several of the pages are enriched, that we will be as indefatigable as our editorial functions will allow, and as disinterested in the wear and tear of our teeth and stomach as the best. We ground our pretensions on our love for the art, on our practice as an amateur, having often cooked a kidney for our breakfast, a chop, and sometimes a steak, for our dinner, and are allowed to be fond of a little bit of cookery. We are besides acknowledged by several friends to be connoisseurs, and have improved their cooks by the fastidiousness of our taste, as we have a certain Academy in some things, by the carefulness of our watchfulness; and as our

author allows that "the connoisseur makes the artist," our pretensions may perhaps admit us a candidate. We have besides dined with the great Berchoux, the learned editor of the Almanac des Gourmands, "great let us call him, for he conquered us" in a fricandeau. De Boisgelin, the preux chevalier de la cuisine, the experienced artist, was too powerful in his practice for the "judgment of the connoisseur." Although we have not yet arrived at the honours of the spit, we have handled the gridiron, and scorched our face, and burnt our fingers in the service.

The youthful annotator, Apicius Coelius. jun. has found that in the language of his art, there has been as great a departure from the simplicity of our ancestors, as in the art of painting. "Such a farrago," says the erudite note writer "of unappropriate and unmeaning terms, many corrupted from the French, others disguised from the Italian, some misapplied from the German, while many are a disgrace to the English." Who would not think that Apicius was speaking of Macguilps, of Rembrandt paste, of Morland's cream, of fat pencils, of luscious touches, of clair-obscurcs, of carnations, of local, demi and middle tints, of chefs-d'oeuvres, of varnishing days, of chillings and of bringings out! "What," asks he, "can any person suppose to be the meaning of *a shoulder of lamb in epigram*, unless it were a poor dish for a pennyless poet? *Aspect of fish*, would appear calculated for an astrologer, and *a shoulder of mutton surprised*, designed for a sheep-stealer." A turkey in the shape of a foot-ball, a shoulder of mutton in the shape of a bee hive, an entrée of pigeons in the form of a spider, of the sun, of the moon, or of a frog, are given us as "unaccountably whimsical harlequinades of foreign kitchens." But what will he say to a painter who left his brushes to paint with his fingers, and when successful, left them to paint with his toes? of others painting with palette knives, and trowels, with and without, by

turns, every colour, with water, with oil, with gum, with solution of chaout choucq, with wax, with every compound under heaven, with any vehicle but the true sort, with arranging their colours on their pictures from the prism or the rain-bow, rather than from nature, or displaying their colours, so that the picture looked as well on its side, or on its head, as on its proper bottom? We could give a few pictorial harlequinades to match, but are restrained by the importance of our subject.

The man who despises cookery, has no seasoning in his soul, and deserves to be sent to the moon, where, as the truth-telling Munchausen says, the inhabitants open their left sides, and place in a month's provision at once, without losing time. Our literary Colossus, Johnson, doted upon it when it came in his way, though he did not make himself its slave. Shakspeare drew similies from it, and tells us that sleep is "great nature's *second course*," and from the Hebrides to Parnassus haggis and ambrosia have been concocted for the profit and amusement of the stomachs of Caledonians and immortals.

The same commentator, annotator, or noter, on the revived Apicius, gives us that singular receipt for *roasting and eating a goose alive*, from Wecker's *Secrets of Nature*, fol. Lon. 1600, which eluded the researches of that indefatigable antiquary Grose. We forbear to give it, out of regard to the feelings of our readers, and agree with the annotator that "we suppose Mr. Mizald stole the receipt from the kitchen of his infernal Majesty; probably it might have been one of the dishes the devil ordered when he invited Nero and Caligula to a feast. A. C. jun." Nero and Caligula to a feast, and the devil in the chair! Bravo, Apicius, jun. Robespierre certainly must have been the *vice*, and empty chairs left for Buonaparte and Cobbett. Our imaginations are excited, the scene appears to us, and



had we Somniator's pen, or Fuseli's pencil, a description or a picture should certainly appear.

Our printer cries, ohe ! jam satis, the Number is overfull ; but daily experience proves that the subject is one of the greatest universality, and depends on knowledge, practice and good taste.

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ART. IX. *SOUND MIND ; or, Contributions to the Natural History and Physiology of the Human Intellect.*  
By JOHN HASLAM, M. D. late of Pembroke Hall,  
Cambridge : formerly President of the Royal Medical,  
Natural History, and Chemical Societies of Edinburgh.  
8vo. LONDON, LONGMAN, and Co. 1819.

AFTER the young artist has completed his preparatory studies, whether as painter, sculptor or architect, and has begun to paint, or carve, or design buildings on his own account, he should devote his leisure hours to the study of the human intellect. From the human form he should soar to the human mind, and from the animal functions should rise to the natural history of his own species, and investigate MAN, the proper study of the true philosopher.

Artists should leap over the mere mechanical boundaries of their art, should read, and learn, and inwardly reflect upon its philosophy : should study nature's mind, and from thence aspire to nature's God : should think, and speak, and write for themselves : should take up the pen from the self-called connoisseur, and by tearing off the trammels of literary tyranny, and throwing away their leading strings, stand up for themselves, and walk erect like men.

These reflections are occasioned by the maledictions of a class of men who call themselves critics, and buz and buz, and sting and buz about this immense metropolis,



'seeking whom they may devour, living upon artists and players, and lesser authors. A sort of "chop-house cormorants, who

Criticize your wine, and analyze your meat,  
Yet on plain pudding deign at home to eat."

Who hunt out every new artist as he arises, and cringe and flatter, and offer to write them into that very path of fame, of which they have just found the strait and tedious inlet.

These are the men who cry out against every man's writing, who can do any thing else; these are the men who damn dramatic pieces written by actors, and condemn treatises on art written by artists, as if Shakspeare ought not to have written his immortal works, but have stuck to acting, or Da Vinci have done nothing but paint; and these are the men against whom we would warn such of our readers who are artists. To these aspirants we would say, cultivate your intellect; if you have received a good school education, improve it, if an indifferent one, acquire a better; read, think, write for yourselves, study intensely in the line of your art, and be not driven to mediocrity by the galley slaves of letters, who write for hire or for dinners, and can do nothing else: driven from arts or professions they could not acquire, just knowing the superficialities and boundaries of each, they set up as scare-crow critics on what they cannot practise.

Metaphysics, or the doctrine of the affections of being, is a science eminently qualified to enlarge the mind of the advanced student, and is therefore most worthy the attention of artists of all descriptions, more especially those who aim at qualifying themselves to build public edifices, or to decorate them with Phidian sculptures, or historical, or ethic paintings. To such we recommend the little work here quoted as one of the most intelligible and pleasing we ever read. We have perused it twice, and with in-

creased interest ; it is to us the most satisfactory and delightful that ever came before us, and we doubt not but it will do great good at this unsettled juncture of opinion.

Dr. Haslam is a philologist of the human mind, of the first order, his works on the interesting but melancholy subject of insanity are well known all over Europe, and have procured him the reputation of a profound and philosophical writer: and all his writings bear the marks of deep thinking and research.

"SOUND MIND," the greatest blessing of God to man, because, by it alone are we enabled to enjoy the rest, is the subject now chosen by Dr. Haslam. In his preface he says, "in treating of mental derangement, I became very early sensible, that competent knowledge of the faculties and operations of the intellect in its healthy state was indispensably necessary to him, who professed to describe its disorder."—"There was indeed no lack of theories and systems of metaphysics, and although they essentially differed, many possessed the highest reputation. Amidst this distraction of conflicting opinions, which no mediator could adequately reconcile, without daring to contend with a host of discrepancies, or presuming to demolish the lofty edifices which scholastic pneumatology had reared, I determined to throw off the shackles of authority, and think for myself;" and herein lies the Doctor's success, which an attentive perusal of the book will soon evince. "The mind of every man," continues Dr. H. "may be considered as an elaboratory, wherein he may conduct psychological experiments:—he is enabled to analyze his own acquirement,—and if he be sufficiently attentive, he may note its formation and progress in his children:—and thus trace the accumulation of knowledge, from the dawn of infancy to the meridian of manhood. The prosecution of these means, according to my own views, will qualify the diligent

observer, to become the Natural Historian and Physiologist of the Human Mind."

Most of our readers may remember the insidious doctrines attempted to be promulgated through the medium of oral lectures, and the press, by an eminent professor of anatomy, which was as ably controverted by another public lecturer on the same science, and are aware of the results. The lecture room is not the place for either theology or scepticism, and the attempts to taint the youthful mind with the worst errors of the French pseudo-philosophy deserves the severest reprobation. These erratic and erroneous notions have been delicately touched in this preface, and though we should as soon have thought that "the undevout" anatomist "was mad," as well as the undevout astronomer, yet it is well known that the aberrations of Lalande were too pernicious even for the ears of Bonaparte, who by a proclamation announced him as in second childhood; but we have no such necromancer's wand in England to denounce the preaching of infidelity from the wonder-exciting fabric of the human form. However, let the Doctor speak for himself: "In the comparative survey of the capacities of man, and the intelligence of animals, the contrast has appeared so striking, that it was impossible wholly to abstain from the inference of his future destination:—notwithstanding very different conclusions had been extorted by some modern physiologists. It has been often remarked, that the practitioners of the healing art, have been very moderately impressed with a solicitude for the future. This observation, in some late instances, has been unhappily confirmed:—but it would be unjust to visit the whole tribe with a sweeping and acrimonious censure, for the transgressions of a few. The reproach has, however, long existed. The venerable father of English poetry, in his description of the doctor, has passed a high and merited compliment to his learning;

which at that period was a heterogeneous compound of Greek, Latin and Arabian lore, mysteriously engrafted on Galenicals and Astrology:—yet with this courteous concession to his professional science he could not refrain from a dry and sarcastic memorandum, that

“ His study was but little in the Bible.”

“ Throughout this inquiry, the province of the Theologian has never been invaded:—it has been my humble toil to collect and concentrate the scattered rays which emanate from natural reason,—a pale phosphoric light, and ‘un-effectual’ glow, compared with the splendid and animating beams, which issue from the source of divine communication.”

These extracts from the preface, mark the soundness of the author’s mind, and announce the tendency and intention of his work, which is divided into the several heads of—perception—memory—on the intellectual superiority which man has acquired by speech, and the possession of the hand—on the nature and composition of language as applied to the investigation of the phenomena of mind—on will or volition—on thought or reflection—on reason—instinct.—Conclusion. Few persons have had more opportunities of investigating the powers and debilities of the human mind than Dr. Haslam, and yet after surveying this majestic power that gives life to the human frame; unlike the purblind sceptical anatomist, who pores over the muscles and the bowels and the bones of the dead subject, and finds no marks of immortality:—he declares “ that by what means or contrivance the faculty of perception” is effected, can only be known to the Supreme Being, who has thus been pleased to endow us; and our utmost endeavours to detect the *modus operandi*, will be puerile and unavailing.”

If we were to extract all the passages that delight and



satisfy us, we should fill our book, and drain our author's, but the following apply so completely to the object of our work, that it would be unpardonable to omit them :

“ Had man been merely furnished with speech, without the means of recording his acts and reflections, we might indeed have preserved by tradition, the names of Homer, Virgil, Cicero, Shakspeare and Milton; but their works,—those majestic columns which now support the temple of fame, would have perished, had there not been a contrivance to record the productions of their genius. This art, of conferring permanence on the significant sounds of the human voice, has taught us to appreciate and revere the taste and wisdom of our predecessors; and to feel, that although their bodies are buried in peace, yet their names live for evermore:—but more especially this contrivance has preserved the laws of nations, and above all other blessings, has transmitted in the Sacred Volume, the commandments of the living God.”

“ The next subject to be considered, (and its importance will justify an ample review, and minute consideration,) is the hand; a member which may be considered, with some trifling exceptions, as exclusively bestowed on man. The wonderful construction of this part of the human body might be sufficiently exemplified by its achievements. Its anatomy has not, hitherto, been so minutely investigated, as to demonstrate the almost infinite variety of motions to which it is adapted; nor has it been sufficiently compared with the somewhat analogous structure and function in certain of the simiæ, in the claw of the parrot, or with the proboscis of the elephant.”

“ At the extremity of the fingers, in the human hand, and on their inner surface, resides the organ of Touch; a sense, of which animals are comparatively deficient. Touch is distinguished from feeling, which it is the general property of all the nerves to convey, and this feeling is likewise accompanied with consciousness. Thus pain may be felt in the different organs of sense, without any corresponding preception, which it is their separate office to import. Although the acute organ of touch has its seat at the extremity of the fingers, yet the whole surface of the skin (of the human subject) is susceptible, but in an inferior degree, of tangible perceptions. It is sensible of heat and cold, of hard and soft, rough and smooth. The tongue enjoys also a considerable capabi-

lity of tangible discrimination ; but let any person attempt to ascertain the state of his pulse, by applying the tongue to the wrist, he will find it a very unsatisfactory test.”\*

“ As far as we possess any direct evidence, none of the animals are capable of numerating ; and this constitutes an essential difference between them and man in their intellectual capacities. In states of weakness of mind, this defect in the power of numerating is very observable, and forms a just and admitted criterion of idiotcy ; and it is well known that such persons exercise the organ of touch in a very limited degree, *compared with those of vigorous capacity : their fingers are likewise more taper, and their sentient extremities less pulpy and expanded.* The same state of the organ of touch may be remarked in some lunatics who have become idiotic, or where the hands have been confined for a considerable time.”

“ We readily acknowledge that he who is born blind can have no perception of visible objects, and that the same negation may be extended to the other senses when defective : thus, if man had been created without hands, and, consequently, without the acute organ of touch, which resides in the extremities of these members, we must at least have been strangers to the ‘ cloud-capt towers, the gorgeous palaces, and the solemn temples’ which he has reared. Had the upper extremities of the human body terminated at the wrist, such a man as Phidias might have existed, but his occupation would have been unknown. Thus truncated, how would the fleet have been constructed which reaped the laurel at the Nile, at Copenhagen, and Trafalgar ? The eternal city could not have existed, nor would our own metropolis have had a being. If we reflect for an instant, we shall perceive that all the conveniences we enjoy, all the arts we practise, and the sciences which elevate and dignify our nature, could never have been realised in a handless community.

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\* The reader may refer to works on comparative anatomy, for information concerning this sense in animals. They all agree that no animal possesses a complete hand, and that the thumb is especially defective in size, and in strength which enables it to act in opposition to the combined force of the fingers. The sense of touch in many animals appears to reside in the large and fleshy nostrils, which appear highly sensible ; and it is also evident, that in these the touch has an intimate alliance with their sense of smell.

Speech might indeed have prevailed, but its record could not have been established, and intelligent sounds would only have served to breathe forth the lamentations of misery and despair, or the accents of discontent. We must have remained naked, and perished from the inclemency of weather: man would have owed 'the worm no silk, the beast no hide, the sheep no wool.' It would be superfluous to pursue this subject further, as the reader has only to consider the superior enjoyments, and accumulated monuments, of art and of wisdom, which the mind of man has produced by the agency of his hand.

"Molto oprò egli con senno e con la mano."

Although we have been so profuse in our extracts, we trust our readers will not think them tedious or uninteresting, and we assure them most sincerely, we have turned over many pages in regret at not being able to find room for more. But the conclusion is such a condensed review, or summing up of the whole, that we cannot forbear giving it entire, though we again trespass beyond our prescribed limits.

#### "CONCLUSION."

"The subjects that have been discussed in these contributions, fully establish the pre-eminence of man, over all other created beings, and it has also been endeavoured to demonstrate the circumstances which have principally contributed to this superiority. The conclusions that may be drawn are equally important and consoling.

When the capacities of the intellect are fully ascertained, we shall be enabled to supply it with the proper materials of instruction; so that the protracted period of infancy may conduce to the formation of virtuous and enlightened members of civil society. The healing art will be abundantly promoted by a knowledge of mind;—for the remedy of its infirmities and perversions ought to be founded on a thorough knowledge of its faculties and operations;—nor should it be forgotten that the prevention of crimes, and the reformation of delinquents, equally involve an intimate acquaintance with the temperaments of human character.

In the contemplation of mind, from the highest order to the lowest rank,—from man, to the maggott that consumes him; we are imprest with the evidence of appropriate contrivance and infinite wisdom. Although we are unable to penetrate the dense veil, that conceals the arcana of vitality and intellect; yet sufficient is



exhibited to us, in the ample volume of nature, to satisfy our curiosity, and stimulate the exercise of reason. Observation and experience have disclosed to us, in a great degree, the structure and functions of our own bodily frame; and the same persevering industry has unfolded the variations which obtain in animals. The conclusions that have been formed from the study of anatomy and physiology, amount to a conviction, that the contrivance is admirably adapted to produce the effects we behold;—that the means are competent to the end. The same reasoning applies to the phenomena of intellect, and may be illustrated by the comparative difference which appears in animals and man.

The mental endowments and capacities which animals possess, have rendered them stationary; whatever the more docile and intelligent may have been compelled to learn, they do not appear to comprehend, and want the means to communicate: so that their contemporaries and descendants are unbenefited by the acquirement, and the attainment perishes with the individual. When brought into existence, the world is to them a recent creation, and bears no evidence of a former race, from archives or monuments which they can understand. The record of their ancestors has been discovered by man, in fossile preservation; but its characters are unintelligible to them. As they have not been endowed with the capacity to numerate, they can experience no solicitude for the past, nor apprehension for the future. Their recollection is not an act of the will, but an excitation by the object that generally produced it. In the grammar of animals, the present is the only tense, and to punish them for the faults they had formerly committed, would be equally absurd and tyrannical. They are not the creatures of compact, and being unable to comprehend the nature of institutions, and the obligation of laws, they cannot be responsible agents. It has also been remarked, that they are destitute of sympathy for the sufferings of their fellows; but sympathy would be superfluous, where they cannot understand the nature of the affliction, and do not possess the power of administering relief.

The features of the human mind are very differently shaped, and strongly indicate an ulterior destination. Man possesses language, the instrument of thought, the vehicle of intelligible communication;—and he is gifted with the hand, to record the subject of his experience, to fabricate his contrivances, and to rear the durable monuments of his piety and splendour. Thus, he is rapidly progressive, his mind becomes opulent from the intellectual treasures of his ancestors, and, in his turn, he bequeaths to posterity the



legacy of wisdom. His comprehension of numbers, on which the nature of time is founded, enables him to revert to the transactions of distant ages, and to invest faded events with the freshness of immediate perception. He alone can embalm the past, and welcome the tidings of the future. Man alone is fitted to covenant, although he may occasionally waver in the performance. His exalted capacities, his comprehension of the law, constitute his responsibility: for where the conditions of the compact are not understood, there can be no disobedience or delinquency.

The helpless condition of the human infant, and the paucity of its instincts, apparently render it less favoured than animals;—but it was necessary, in order to constitute man a moral agent and a responsible being, that he should be the architect of his own mind. When born, he has every thing to learn; and a large portion of his existence is consumed to qualify him for his station in society. Had he, like animals, been gifted with intuitive wisdom, the donation would have been so perfect, as to render instruction superfluous;—and such endowment would have diminished the measure of his responsibility. The freedom of his will, by which is to be understood the impulse of reason, not the blind dictates of appetite, nor the sallies of tumultuous passions, renders him amenable. Such is the force of the human mind, that it can surmount the difficulties which situation and circumstances oppose to its improvement: so powerful is reason, that it can correct the prejudices of early tuition, and atone for crime, by the pursuit of honourable practice. Man alone can repent; he alone can retrace the acts of former commission, and resolve on amelioration for the future. Thus we find that moral responsibility has its basis in the comprehension of time. In proportion to our love and estimation of justice, we must be satisfied that, under the purest forms of human government, it is but imperfectly administered: the rewards and punishments in this life will ever be blended with the hopes and fears, the interests and passions, of our species; and there is much of evil, which human sagacity cannot detect. When we consider the attributes of the Deity and the nature of man, we can never be induced to conclude that the tribunals of this world are the courts of final retribution. Man bears in his intellectual construction the badge of moral responsibility, and, consequently, the germ of future existence: and the only incentive that can urge him to the advancement of science, and the practice of virtue, is the reward that Revelation has unfolded.”

We have felt it a duty thus to introduce "Sound Mind" to our readers, and a pleasant duty it has been. May they long possess it—and may they in possessing improve it, till our country become as great in art as it is in literature, and the other higher efforts of the human intellect!

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ART. X. PRINCIPLES *on which a new System of Coinage may be founded*, EITHER INTRINSIC OR REPRESENTATIVE, *which it shall be absolutely impossible to counterfeit without immediate detection.* By SIR W. CONGREVE, BART. M. P. &c. &c.

SIR W. Congreve has long been known to the world by the invention of those terrific missiles which bear his name. His country and science are also indebted to him for several other useful inventions and discoveries, such as various modes for extinguishing and preventing the ravages of fire, two or three descriptions of time-pieces of beautiful and useful properties, canal locks, carriages and machinery to prevent the effects of recoil in ship guns, sights for the same, valuable improvements in the manufacture of gunpowder, a new rotatory steam engine, a mode of great œconomy of fuel, and other ingenious inventions that do not at present occur to our memory.

The principles of coinage here laid down are founded on the most correct mathematical knowledge, and by them a more perfect system of currency may be formed either in the precious or non-intrinsic metals, so as to produce a representative coin or token, the genuineness of which may be instantly determined by a separate gauge, or an intrinsic self-gauging coin, any counterfeit of which must be immediately detected, however accurate the resemblance or exact the weight.

Few things are of more importance than the coinage of

the country, and a reform concerning them, as works of art, is both desirable, and much called for. To make the coins fine works of art, and at the same time to secure them from being counterfeited without immediate detection, would be an æra in our coinage, and we hope by the influence of Sir W. Congreve, with the Master of the Mint, to whom he has dedicated his work, that it may yet be accomplished. We have the greater hopes, because Sir W. assures us in his introduction, that his work was printed some time since, and shewn to several of his private friends, and to some high in office, whom such matters more particularly concerned. "I now, however," continues Sir W. "give them to the public, having, in a degree, realized the different objects proposed; and I am the more induced not to delay the publication, as the late decision of Parliament, respecting the currency, renders the subject of these pages of increased interest."

The security here proposed approaches as near to perfection as is possible, and is "built upon the establishment of practical tests of precise and mathematical imitation; on the supposition that certain refined mechanical effects may be produced, which cannot be imitated with the positive mathematical identity required to pass such tests or gauges." This desideratum in a national coinage, whether intrinsic or representative, is here accomplished, and security from imitation, without instant detection, is completely obtained on the principle, as the inventor forcibly says, "*of defiance,—inasmuch as physical impossibilities may be actually involved.*"

We cannot fully describe the principles for want of plates, which are as ingenious as they are simple and effective; but must refer our readers to the work itself for engravings of the different coins, and give the mode of application in the inventor's own words. "The mode of application is twofold: the first of which is only applicable to the *non-intrinsic* metallic circulation, and consists of forming a token of

some metal *that cannot be molten or cast*; for which a *detached* guage or test shall be formed of a metal *that can be cast*. The second is equally applicable to intrinsic or non-intrinsic currencies, or to a semi-intrinsic currency,\* and is formed not with reference to a separate test, but is, in fact, a compound coin formed of two metals, one of which can be molten, and the other cannot; in which system of compound coinage, *every coin contains in itself the test or guage of every other coin of the same class.*"

We beg our readers to take the trouble of referring to our recent article on the mint coinage, and apply our remarks on the taste in art therein displayed to the present; and we hope Sir William, if he succeeds in his plan, will consult the best artists in the kingdom as to the designs, and render his plan as eminent in art as it certainly is valuable in mechanics.

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ART. XI. *The History and Antiquities of the METROPOLITICAL CHURCH OF YORK; illustrated by a Series of Engravings of Views, Elevations, Plans and Details of the Architecture of that Edifice: with Biographical Anecdotes of the Archbishops.* By J. BRITTON, F. S. A. LONDON, 4to. LONGMAN and Co., 1819.

CONFINED in the space allotted to our remarks, it is not without some reluctance that we so briefly notice a work deserving a more extended and respectful examination. This reluctance is however materially diminished upon reflecting, that we are not calling the attention of the public to an author of untried reputation; or to a production that requires our assistance in ushering it into the literary world.

\* Similar to the late silver Bank tokens, which might thus be advantageously circulated.



The present is but one of the splendid links of a series, which, when terminated, will present an almost unequalled monument of architectural, and of graphic excellence; of which the portions that have already appeared are eagerly welcomed by the few, although perhaps not duly appreciated, or encouraged by the many.

Among the numerous and splendid publications relating to English architecture and topography, 'Britton's Cathedrals' will obtain a foremost and permanent rank. Of late years this department of Literature and Art has been very assiduously and extensively cultivated. The united influence of refinement, taste and fashion, impels the attention of the more cultivated classes of society towards investigations so intimately connected with the history of the British Empire, and to objects which, while they attest the magnificence of past ages, still continue, even in decay, the proudest ornaments of our Island.

Antiquarian studies are supposed to be ill calculated to excite the springs of imagination, or to afford that interest which the eloquence of History imparts to the deeds of "older days," and to the scenes among which they occurred. And perhaps as such studies have generally been pursued, or indeed as they are even now pursued, they are but little favourable to the elicitation of vivid feeling: they indicate rather zeal than taste, rather industry than sensibility. The Antiquary too frequently dwells with cold and microscopic attention on those minuter details, which are lost in that magic *chiaro oscuro*, that richness of colouring, and that unity of composition, which are spread in studied pomp over the page of the historian. To those who would shrink from the investigation of obsolete tomes, little likely to engage a modern reader, whose time and attention is occupied by more attractive novelties, Mr. Britton's *precis* of the 'History and Antiquities of York Cathedral' furnishes a succinct narrative of the principal events relating to the edifice; also

of the introduction and progress of christianity in this Island, as far as it more immediately relates to the foundation of the celebrated minster of York. A more detailed account will probably not be desired by those, who are not professed antiquaries : those who are particularly attached to such studies, will be able to pursue the subject more at length, by consulting the original sources whence the information here given has been obtained. The accuracy of the measurements and details render Mr. Britton's publications extremely useful to those who study them architecturally ; while the masterly skill and intelligence displayed in the views, will enable those who have not seen the buildings, to form as accurate an idea as can possibly be obtained without actual inspection. In some instances perhaps they may lead to disappointment, since the elegance of the execution diffuses over them a charm, which the originals may not possess for those, who are more susceptible of the beauties of graphic delineation, than of the varied interest which the edifices themselves, will always afford to the intelligent.

Mr. Britton's description of the Cathedral is accompanied throughout by remarks, indicating not only the attentive examiner, but the tasteful and judicious critic.

Speaking of the western façade he observes, that had the buttresses been continued to the summit of the towers, which terminate in pinnacles at the angles, the effect would have been materially improved ; in this opinion we perfectly coincide with him, since thus not only the unpleasant and insecure appearance of which he complains would have been avoided, but greater unity and coherence would have pervaded the design. We must however acknowledge ourselves to be rather disposed to dissent from his opinion respecting the central doorway of this front ; at least as far as concerns its division into two parts ; an arrangement which seems to arise so naturally from the form of the arch, and to display so advantageously the peculiar characteristics

of the pointed style, that we cannot prevail on ourselves to regret its application in the present instance.

The work is rendered the more perspicuous, and easy of reference, by being divided into separate chapters. The first treats of the origin and early history of the city, of the establishment of Christianity in the north of England, and of the prelacy. The second relates to the erection of the edifice. That which follows, contains an interesting description of the church and its principal features. In this chapter its beauties are estimated with candour, and the remarks occasionally interspersed, evince that antiquarian studies do not uniformly exclude a taste for the beautiful, or a feeling for picturesque effects. The fourth chapter of the work is devoted to an account of the principal monuments. The succeeding one affords some biographical notices of the Archbishops. We are inclined to regret the brevity with which this portion of the work has been executed, a brevity that naturally diminishes the interest with which we should peruse it, were the personages more clearly depicted and more strongly embodied.

The remainder of the letter-press is occupied by a description explanatory of the different plates, and by a variety of chronological tables, which tend greatly to facilitate the retention of the more important historical points.

The subjects of the plates are selected with much judgment; no truly important feature of the church has been neglected; and the execution both of the drawings and engravings is distinguished by the same delicacy and taste,—by the same combination of fidelity with picturesque effect, which so eminently characterize the preceding parts of this series.

We here take leave of this truly beautiful publication, and hope that the author may be encouraged to prosecute a work which undoubtedly merits the patronage of every Antiquary and Architect; of every man of taste and admirer of the Fine Arts.

## MEMOIRS OF EMINENT ARTISTS LATELY DECEASED.

ART. XII. *Some Account of the late EDWARD BIRD, Esq.*

R. A.

SINCE our last, the Academy have lost a respectable member of their body, Mr. Bird of Bristol, who died on the 4th of November last, an artist of considerable talent, who was raised by party intrigue into an unfair rivalry with Wilkie, by which act the deceased alone was the sufferer.

The following account of him is taken from that of a friendly pen, in the Bristol Gazette of the 11th of November, who has in a very pardonable way somewhat over-rated the talents of his friend.

“ The memory of the late Mr. Bird will be preserved by all who intimately knew him, on account of the sincerity of his manners and philanthropy, as well as generosity ; independently of the admiration his pictorial attainments excited.

“ He was a good son, an affectionate husband, a kind father, a liberal master, and a loyal citizen ; and no man, while he enjoyed health, was more sociable or amiable in society.

“ The last five or six years of his life were a continual struggle with disease, latterly producing hypochondriacal affection, till at length medical assistance could only alleviate pain : for the last year he could not even exercise his beloved art, and that alone was sufficient to affect him poignantly.

“ His success in his profession fully corresponded with his abilities and virtues. The Marquis of Stafford, early in his progress, patronized him ; and his first picture of any consequence was, to serve him, placed in his celebrated Gallery among the old masters.

“ The Royal Academy of London elected him a member



almost without application, and he was also much regarded by Mr. West.

“The Princess Charlotte of Wales gave him the title of her painter, on the slightest recommendation. For the Prince Regent he executed *Psalm-Singers of a Country Church*, and had a commission for its pendant, which he never lived to execute. Lord Bridgewater ordered his *Debarkation of the King of France*, which he munificently rewarded; and also the *Embarkation*, on an equally grand scale. He was a member of the Royal Sussex Lodge of Hospitality; and the superb Freemason’s Hall, in Bridge-street, Bristol, bears upon its ceiling a specimen of his taste and talents. The Public viewed all his productions with partiality, and could he but have preserved his health, there is no doubt he might have left a considerable fortune behind him; which, as the love of money never made any part of his composition, and he has died in the prime of life, is not likely to be the case.

“Much of his success arose from his good understanding, which enabled him to profit by the observations of others; and although, as is natural, he would shrink at severe criticism at the moment, yet the next day he would own he had benefited by them; and he went through this ordeal better than most artists of inferior merit.”

“All his pictures, especially comic ones, were closely studied from nature; he employed models for every thing, and chose his models with judgment. Having many acquaintance and friends, and being rapid with his pencil, few would refuse him a sitting, and his best pictures abound with actual portraits.

“His mode of painting was perfectly singular; any room was his painting room, and any hour his hour of execution.

“The writer of this has seen him painting by candle light in oil, during the time his tea was pouring out, and beginning and finishing a little study before that meal was com-

pleated. He painted his own portrait once in fifteen minutes, during the time he was making a hearty breakfast; and it was no uncommon thing to see him begin a picture without any previous drawing, on two or three parts at once; yet, the scale of his eye was so just, that all harmonized in proportion at the termination.

"Nobody was more liberal of his sketches, and for some years he was the centre of a society assembled to make drawings in evenings before supper, where the greater number of members were amateurs; and the result of their labours went into the scrap book of the party whose turn it became to hold the meeting at his own house. On these occasions his contributions were often the most valuable, and an infinite number of his designs are thus scattered about Bristol among his oldest acquaintance.

"Like all men of genius, he possessed a fund of simplicity and faith in other men's professions, and was probably often the dupe of his own good nature and ignorance of the world. His morals were pure, and he did not want for sagacity: but many causes creditable to himself contributed very often to his being the loser, where others would have made great gains.

"It has been the folly of some who have passed for his friends to pit him against Mr. Wilkie, which he himself never approved. Always allowing that gentleman's great merits, and knowing well that their systems of execution were entirely dissimilar, he never vaunted over him, but enjoyed his compositions in common with every good judge of art.

"He liberally patronised abilities where he found them, and took pleasure in bringing forward talents in others: his scholars were always his scholars, and for years promoted the advances of many who had long ceased to benefit him in a pecuniary way. For himself, his discoveries were all his own; and if any man might be allowed

to be self-taught, it was Bird; no one ever made so great a progress with so little help, ambition in him supplied every other want.

“A great deal more might be said in his praise, would the limits of your pages allow it, or could the voice of his family be heard; who, in losing him, are not only deprived of his support and the friendship he created, but of the most indulgent and tenderly affectionate relation that ever existed.”

*Bristol, Nov. 3, 1819.* G. C.

In addition to the foregoing, may be added a short account of his funeral. Upon arriving at the Cathedral door, the corpse was met by the gentlemen of the choir, in their surplices, who chaunted the funeral service.

The body was then deposited in the cloisters; and as if all parties were equally anxious to show their regard, and emulous in their degree of it, the whole of that part of the ceremony which commenced with the entrance into the cathedral was gratuitous—a tribute unprecedented since the death of Powell the Comedian. Conduct such as this is honourable to Bristol, and equally honourable to the individuals who have shared in it, and is as gratifying to record it. Mr. Bird's fame will probably outlive the present age; and it will be a pleasing recollection hereafter to those who have paid their last respect to his remains, that they neglected nothing which could evince their regard.”

This is conduct that the Dean and Chapter of St. Paul's would do well to imitate, and not make the friends of Artists pay enormously for the funeral service. Opie's funeral would have been much more worthy of him, had not the probable expenses been so great.

TRANSACTIONS AND OCCURRENCES OF ACADEMIES AND  
SOCIETIES CONNECTED WITH THE FINE ARTS.

ART. XIII. ROYAL ACADEMY. *Lectures on Architecture*  
*continued.* By JOHN SOANE, Esq.

(Concluded from page 289.)

When the Mole of Adrian, continued Mr. Soane, was converted from a mausoleum into a citadel, it was despoiled of its columns and entablature, and architectural embellishments gave way to battlements and parapets. The Mausoleum of Cecilia Metella was instanced as another instance of the same description.

Architecture introduced in a picture, said Mr. Soane, if carefully selected, and skilfully designed, assists in pointing to the period of the representation, and the grand distinctions of countries. The Regulus of Mr. West was pointed out in glowing terms by the professor, as a successful instance of the effect of well combined architecture in an historical composition. The Egyptians in their attempts to vary the appearance of their columns, cabled, fluted, or covered the shafts with hieroglyphics; but Mr. Soane approved of any of those methods in preference to some of more modern use, of interrupting the beauty of their outlines by square cinctures and\* annular rustics; but even these are pardonable when confined to the Doric or Tuscan order, in comparison to thus despoiling a more embellished order. With other similar remarks altered and enlarged from the course of last year, Mr. Soane concluded one of the best series of Lectures delivered last winter.

Season 1819—1820.

ELECTION OF ASSOCIATES.—On Monday the 1st of November, a general assembly of the Academicians was

\* Waterloo Place and Regent Street to wit. Ed.



held, when Mr. John Constable, the landscape painter, was elected, and Mr. W. Bromley an associate engraver.

MR. CARLISLE'S LECTURES.—On Monday November 7th, Mr. Carlisle commenced his Course of Lectures on Anatomy in his *usual* manner, and concluded them on the 13th December.

On Friday the 10th of December, being the Anniversary of the Foundation of the Royal Academy of Arts, a general assembly of the Academicians was held at their Apartments in Somerset-house, when the following distribution of premiums took place, by Mr. Fuseli, Keeper.

To Mr. Joseph Severn, for the best historical picture, (Spenser's *Cave of Despair*) the gold medal, and the Discourses of the Presidents Reynolds and West, handsomely bound and inscribed.

To Mr. Joseph Gott, for the best historical groupe in sculpture, (*Jacob wrestling with the Angel*) the gold medal, and the Discourses of Reynolds and West.

To Mr. Sydney Smirke, for the best architectural design, (*the Villa of Pliny at Laurentinum*,) the gold medal, and the Discourses of Reynolds and West.

To Mr. Matthew Shepperson, for the best copy made in the school of painting, the silver medal, and the Lectures of the Professors Barry, Opie and Fuseli.

To Mr. Colin Smith, for a copy made in the painting school, the silver medal.

To Mr. William Edwards, the best drawing of an Academy figure, from *the life*, the silver medal, and the Lectures of Barry, Opie and Fuseli.

To Mr. William Behnes, for the best model of an Academy figure, from *the life*, the silver medal, and the Lectures of Barry, Opie and Fuseli.

To Mr. William Harris, for the best architectural drawing, (*Elevation of the Portico front of Shoreditch Church*),

the silver medal, and the Lectures of Barry, Opie and Fuseli.

To Mr. John Graham, for the best drawing from the antique, the silver medal, and the Lectures of Opie and Fuseli.

To Mr. William Watts, for a drawing from the antique, the silver medal.

To Mr. Robert Bull Hughes, for the best model from the antique, the silver medal, and the Lectures of Opie and Fuseli.

When the ceremony of distribution was over, Mr. Fueli addressed the Students in the following words:

GENTLEMEN.—As by the still continuing lamented indisposition of our venerable President, Mr. West, the task of distributing the premiums to the successful candidates devolves again upon me, you will permit me to request your attention to a few cursory remarks on the specimens presented.

Though I cannot hold up any of the performances submitted to the Academy, as an unequivocal pledge of genius, I find in every one of them sufficient indication of a capacity, which, if guided by diligence may, at more or less distant periods, lead to respectability, and even to excellence.

Style evidently has made some progress amongst us; less incorrectness, more sentiment and taste, mark the drawings from the antique, and symptoms of similar feelings appear to have penetrated even to the students in the life.

The subject assigned to the candidates for historic painting, far beyond what is commonly so called, fluctuates between the extremes of pathos and of terror, and in some respects even borders on horror and caricature; and perhaps required more discrimination than could be expected from young men of fervid fancy, anxious to avoid

the imputation of tameness, by allowing preponderance to the pathetic beauties of Una over the horror of Despair; a discrimination which Spenser very seldom had himself; frequently *sans* remorse, polluting the most sublime and pathetic imagery with horror, loathsomeness, or grotesque conceits.

The subject for Sculpture unites, with great simplicity, the contrast between ideal and angelic, and mere vigorous human nature, and has, not without felicity, been seized in more than one specimen.

Proportion, propriety, solidity, and elegance, are the essentials of architecture; how far these have been obtained, my acquaintance with that branch of the art is too slender to determine.

The specimens from the painting school mimic with some success their originals, and I hope do not too strongly indicate the characteristic bent of British art.

But, as the official business of the evening imperiously presses on, I must content myself with directing your eye to the Academy's real motive for granting premiums, namely, to consider them rather as encouragements and stimuli to future exertions, than as rewards due to your present achievements in an art, of which no branch, on this side of excellence, can be considered as eminently useful to society.

The General Assembly then proceeded to elect the officers for the ensuing year, when

Benjamin West, Esq. was unanimously rechosen President. New Council—W. Hilton, R. Smirke, J. Farington, and G. Dance, Esq. Old Council—F. Chantrey, J. M. W. Turner, J. Soane, and C. Rossi, Esqrs.

Visitors in the Life Academy—New List—W. Hilton, W. Mulready, R. Smirke. and H. Thompson, Esqrs. Old List—T. Stothard, J. Flaxman, F. Chantrey, H. Howard, and R. Westmacott, Esqrs.

Visitors in the Painting School—New list—Sir W. Beechey, A. W. Callcott, W. Hilton, and J. Ward, Esqrs. Old list—W. Owen, T. Philipps, R. Smirke, and J. Jackson, Esqrs.

Auditors re-elected—G. Dance, and J. Farington, Esqrs.  
H. HOWARD, *Secretary.*

ART. XIV. ANECDOTES, &c. *relative to the Arts.*

*From a Correspondent.*

*To the Editor of ANNALS OF THE FINE ARTS.*

I BEG leave to suggest to you that in an East India Newspaper, called "*the Calcutta Mirror*;" of the year 1784 to 1798 (I have forgotten the exact year). There is a very good account of the Altar piece, painted for, and presented, gratis, by the late Mr. Zoffanii, to the church of Calcutta. I dare say that files of the above journal may be met with in London; and if so, I would recommend your finding out the article, and giving it a place in your *Annals*. The picture was excellent, though it had some of the painter's comic humour, bursting through all the grave solemnity of the subject. The Apostles were painted from his own domestic servants—some of them *Hindoos*, and some of them *Mussulmans*, (complexion excepted) who sat as his models. Judas's representative was one of the most desperate looking fellows breathing. The scene, utensils, dresses &c. were all *Indian*. I am a subscriber to your undertaking, but not under the name

*Pembrokeshire, South Wales.*

QUOD IPSE VIDI.

When in Calcutta, Zoffanii painted "a Last Supper," as an Altar piece for the church, the figures as large as life, Dr. Johnson, the first chaplain, often called to see the



artist at work. Being rather out of humour one day at the interruption he met with by the doctor's questions concerning the different figures, "who is this?" and "who is that?" and upon the doctor pointing to a jolly, lusty Apostle, in the front of the picture, and asking his name, the painter said, "that is *Simon*, but he was not so fat when a fisherman; he only grew fat when he became a clergyman!"

He painted a small whole length of a gentleman, standing by his favourite Arabian horse. When the piece was finished, the owner thinking the price very high, refused to take away his picture, on some frivolous pretence; such as the buttons of the blue coat being *white* instead of *yellow*, upon which Zoffanii sent the painting to a public sale room, where it remained long exposed; and the owner was, at last, so much ashamed of his meanness, as to send for it at the painter's price!

Such was Zoffanii's habits of literally copying, at the moment, every thing before him, that once when a nobleman of high rank sat to him, at Florence, for his portrait, at the time before braces to suspend the breeches were worn, and the portrait was nearly finished, the last day on which he sat, owing to some accident, the shirt obtruded itself between the waistcoat and small clothes, a circumstance by no means uncommon at that time to men of all ranks. Zoffanii thinking only of what he saw, in putting the last touches to the picture, inserted this unintentional circumstance, though it had never before appeared so on the former days of sitting.

The following anecdote we give in our correspondent's own words, who vouches for its truth:

*To the Editor of ANNALS OF THE FINE ARTS.*

*Norwich, September 1, 1819.*

MR. EDITOR.—As I have heard you express your approbation at the progress of the Norwich School of Art, I

cannot forbear relating an anecdote, of one of its worthy citizens, whose taste as an upholsterer, had long been considered of the first-rate order; had he heard of Percier's advancement to the Legion of Honour, it might have accounted for the step *he* took, but I conceive it must be attributed to his having too great a developement of Spursheim's organ of order. Being chosen churchwarden of St. Stephen's, he commenced his reign by cleaning and painting the church, and at the termination of his labours, he rested his eye upon a picture of the Lord's Supper in the vestry.

"The painters ran in and the glaziers ran out,

"They could not conceive what their chief was about."

And with his "eye in a fine frenzy rolling," he thus addressed the painter, "Boy, I should consider myself wanting in duty and veneration, did I suffer this church to be cleaned, and leave our Saviour sitting before so dirty a table cloth, therefore take your brush and paint it all over with white. In the space of five minutes, this order was executed to the great satisfaction of our sapient churchwarden.

A few days after, this mutilation was discovered by the Rector, who sent the picture, with tears in his eyes, to an artist, to be restored to its pristine state again.

I remain, Mr. Editor, your's, &c.

WARMENT.

The following choice specimens of ancient and modern art, the undoubted property of a distinguished wit, collected with recent labour, and at great expense; among which are many genuine and original productions, it is said will be shortly brought to the hammer:

Two Cats fighting, by *Claude* (claw'd).

The interior of Covent Garden Theatre during the Riot, by *Opie* (O. P).

- The rescued Flower, by *Salvator Rosa*.  
 The extracted Tooth, by *Stump*.  
 The Veto, by *A. Pope*.  
 The Kitten in a Cage, by *Poussin* (Puss in).  
 Recubans sub legmine fagi, by *Beechey*.  
 The Salutation, by *Metzu* (Met, you).  
 The Siege of Troy, by *Teniers* (Ten years).  
 Death of William Rufus, by *Arrowsmith*.  
 The Ghost and Don Giovanni, by *Bone*.  
 View of Billingsgate, by *Rouw*.  
 The Hay stack in Danger, by *Raeburn*.  
 The Carpenter's Shop, a *Cabinet* picture, by *Turner*.  
 The Polar Expedition, with a portrait of Captain Ross,  
 by *Landseer*.

#### DEAN SWIFT'S OPINION OF PICTURES.—

Collections of pictures that were formed about the beginning of the last century, are generally found now to be made up of copies and of indifferent pictures. Indeed there were no originals of the great masters to be got ; fine pictures hung quietly in the palaces, belonging to the Princes for whom they were painted. Europe had not been convulsed by any great revolution, and the sales of pictures all over the world were meagre and scanty. As a curious illustration of this we give our readers one or two extracts from Dean Swift's Journal to Stella. In page 179, Vol. III. of Walter Scott's edition, March 6, 1712-13, Swift says, " I was to day at an auction of pictures with Pratt, and laid out two pounds five shillings for a picture of Titian, and if it were a Titian it would be worth *twice* as many pounds. If I am cheated," says he in his usual humorous way, " I'll part with it to Lord Masham : if it be a bargain, I'll keep it to myself. That's my conscience." From this any person might conclude that Dean Swift would have made an admirable picture dealer. Again, at page 182, the 11th of the same month, he says, " I was this morning to visit the Duke

and Duchess of Ormond, and the Duchess of Hamilton, and went with the Provost to an auction of pictures, and laid out *fourteen shillings*." On the 12th he adds, "I was at another auction of pictures to day, and a great auction it was. I made Lord Masham lay out *forty pounds*. There were pictures sold of *twice as much value a piece*." In another part of the Journal he says, "I advised the Bishop of Clogher to lay out *ten pounds* towards furnishing his house with pictures."

Only think, reader, of a picture being in a great sale of twice the value of forty pounds! and Mr. Angerstein gave four thousand pounds for his little Rembrandt of Christ in the Temple, and we believe ten thousand for two of his fine Claudes.

He speaks of sitting to Jervis, four hours, for his portrait, which may be instanced as a curious fact of persons sitting longer for their picture than those now, though certainly Jervis did not paint better portraits than are painted at present, in spite of Pope's saying that "Jervis was the last best painter Italy had sent us." If sitters now would give the painters longer sittings, they would certainly have better portraits; they make sitting for their portraits too much a matter of lounge, rather than a business of serious occupation as it ought to be, and yet expect the painter to paint like Titian, and handle like Vandyke.

Kneller was the fashionable painter of Swift's time, and though Reynolds did not like to be told he owed any thing to Kneller, yet it is quite evident that the broad square marking of his heads he owed to Kneller as much as to any one.

#### ANECDOTE OF SIR JOSHUA REYNOLDS.

After Sir Joshua was made Mayor of Plympton, he painted a very fine head of himself, and presented it to the Mayor and Corporation, and it now hangs in the Town



*24 April*

hall. He wrote, when he sent it, to his friend, Sir W. E\*\*\*\*\*, to put it in a good light. Sir W. did as he desired, and, in addition to a good light, placed it by the side of what he considered a bad picture, to set it off. In his answer to Sir Joshua Reynolds, he said that he had complied with his request, and had placed it near a very bad portrait, in order that Sir Joshua's excellence might have still more effect. Sir Joshua, greatly obliged to his worthy friend, wrote him back, that the portrait he so much despised was painted by himself (Reynolds) in early life.

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ART. XV. ANNOUNCEMENT OF WORKS IN HAND,  
SELECT INTELLIGENCE CONCERNING THE FINE  
ARTS, &c.

Mr. NASH's beautiful drawings of VIEWS IN THE CITY OF PARIS, and of the Scenery in its Environs, have been put into the hands of the first engravers in the country, and a superb work is announced to make its appearance on the first of February next, and to be continued by quarterly numbers. The proprietors, ambitious that it should combine every species of interest which such a publication can fairly include, have engaged Mr. John Scott, the traveller in France and Italy, to conduct the literary department; and the descriptions will, it is understood, be of a more complete kind than people generally expect to meet with accompanying engravings. The historical and literary recollections, and the anecdotes belonging to each object, or suggested by it, will be carefully collected and attached to its views; so that the whole together, it is presumed, will form the most splendid and interesting picture of Paris that has yet appeared.

Mr. BRITTON announces new editions of his "*Account of Corsham House, with a Catalogue Raisonné of the Methuen Collection of Pictures,*" and of the "*Catalogue Raisonné of the Marquis of Stafford's Gallery, at Cleveland House;*" to be uniformly printed in small pocket volumes.

Mr. BRITTON has just finished Part I, forming a half volume of a supplement, or vol. v. to his "*Architectural Antiquities of Great Britain.*" This portion consists of 41 engravings, representing a variety of examples of the circular style of ecclesiastical architecture in England; including some specimens of Roman, Saxon and Norman. These are displayed in plans, elevations, sections and views; and are calculated to exhibit the progressive changes or styles in the architecture of this country. The work is intended to be completed in 80 plates, with appropriate letter press, which will comprise an historical, descriptive, and critical essay on the rise, progress, and characteristics of the ecclesiastical edifices, and styles of architecture in England. The work is to be completed by the end of the year.

The same author has also completed his "*History and Antiquities of the Metropolitan Church of York;* illustrated with 34 engravings of views, elevations, plans, and details of the architecture of that edifice; with biographical anecdotes of the Archbishops." He has also produced two out of three numbers of "*the History and Illustrations of Lichfield Cathedral.*"

Mr. BOOTH, the bookseller, has just published, *Architectura Ecclesiastica Londini*, or Graphical Survey of the Cathedral, Collegiate, and Parochial Churches, in London, Southwark, and Westminster, with the adjoining Parishes; accompanied by historical accounts and memorabilia taken from the most authentic records, as it regards their earliest foundations, &c.; with descrip-

tional remarks on each structure ; also facts and observations relating to the Temple church, and monuments, prefaced by introductory considerations on the rise and progress of early English architecture, by Charles Clarke, Esq. F. S. A. One hundred and twenty-two copper plates form this series of views of the ecclesiastical architecture of London and its suburbs, by J. Coney, G. Shepherd, &c. Engraved by J. Skelton, W. Angus, J. Wise, &c. ; the whole intended for a more full illustration of the topography and history of the metropolis ; and as a suitable accompaniment to Dugdale's Monasticon, or the Vetusta Monumenta, published by the Antiquarian Society, for either of which appropriate sizes are printed off.

The editor of this work (*The Annals*) has just published a practical treatise on the law of dilapidations, for the use of architects, surveyors, lawyers, proprietors of houses &c.

Mr. DAWE, during his tour through Germany, stopped at Weimar, and painted the venerable poet Göethe. The picture is shortly expected in London, for the purpose of being engraved. Mr. Dawe has commenced his gallery of heroes for the Emperor of Russia, at Petersburg.

Mr. RAIMBACH has finished his etching from Wilkie's Blindman's-buff, in a most superior manner. It bids fair to be one of his best works.

SIR HUMPHRY DAVY has been elected a Member of the Royal Academy of Sciences, at Paris, in the room of the late Mr. Watt.

Mr. SHARPE has nearly finished three or four cabinet pictures of comic subjects, for the ensuing exhibition of the British Institution, and is proceeding rapidly with his large commission of Drury lane Green room.

Mr. DEVIS is painting a large equestrian portrait of his present Majesty, for the new town-hall of Hereford. The horse is painted from nature, at Astley's Amphitheatre, from the beautiful cream coloured charger that was bred for his Majesty's use. Mr. Devis deserves praise for thus studying nature in his works.

*Present from the King of Prussia to the Duke of Wellington.*—The finest service of China ever imported into this kingdom, arrived from Hamburgh, a short time since, as a present from his Majesty of Prussia to our illustrious Wellington. On Thursday last, the 9th of December, the same was escorted to Apsley House by a party of officers belonging to the Customs, attended by three Prussian officers. Tuesday a proportion of these glittering ornaments were set up in the great banquetting room, for the inspection of the Duke and his friends. In the centre of a most superb plateau, enriched with exquisite or-molu, appeared a triumphal column (an obelisk), containing an inscription, giving a slight outline of the gallant hero's achievements—magnificent vases, pedestals and figures, dishes, tureens, ice pails, plates: each piece represents the Duke mounted on his white charger. Every article is superbly gilt with massy gold, intermixed with garter blue, white, and red colours. Every plate is different, containing figures, landscapes, or public edifices in Spain, Portugal &c. Flags and other military insignia, appear in appropriate situations. The paintings are matchless, being the combined work of the artists of almost every country.

Lord ALLOWAY has given a piece of ground, between the new and old bridges at Ayr, on which is to be erected a handsome monument to the memory of Burns, the Scottish poet.

Mr. EDWIN LANDSEER will have an exquisite picture in the next exhibition at the British Institution, the best



he has painted, and by far the most interesting subject. It is two Mount St. Gothard mastiffs, which are trained by the Monks, discovering a poor traveller half buried in the snow. The eager expression of one of the dogs with his glistening eye, and licking with his warm tongue the frozen hand of the poor sufferer, is very fine indeed; while the expression and action of the man himself, with his cold frozen flesh, are also excellent. The subject is very touching, and we have not the slightest doubt of its making a great impression.

Mr. WILKIE has nearly finished the king of Bavaria's picture. The subject is, the Opening of the Will. The impudent triumph of one party, and the angry disappointment of the other, is very fine. We think his Majesty and the Court of Munich, will have some idea of British genius when they witness this picture. Wilkie is rather, to be sure, a knock-me-down argument against the theories of Winckelman and Du Bos, about latitude, as he comes, we believe, from a latitude where Winckelman and Du Bos would have as readily conceived a race of negroes to exist, as a man of genius in art.

We are almost afraid to speak of Mr. Haydon's picture, having so often anticipated its conclusion, and so often, from unforeseen causes, been disappointed; but if his eyes and health continue, in the strength they have for the last ten months, it will be finished, and exhibited in the Spring. All the figures are finished, and the back ground is on the point of conclusion. He has taken Bullock's large room in the Egyptian Hall, Piccadilly, and hopes to bring it out in April.

Chevalier Professor BREDÅ, first history painter in Sweden, an artist of great merit, died a short time ago, in the 59th year of his age.

Mr. SOANE is announced to give a course of lectures on Architecture at the Royal Institution, in addition to his usual course at the Royal Academy.

The Dilettante club room, at the Thatched House Tavern, has recently undergone a complete renovation. The portraits of the original members of the society, chef d'œuvres of the great master Sir Joshua Reynolds, have all been cleaned, and their rich frames regilt; and the walls being covered with a deep crimson embossed paper, are now much better calculated to shew the portraits to advantage, than the former blue colouring. The draperies and general furniture of the room have also been completely modernized, and the *tout ensemble* has a very rich and splendid effect.

Sir Thomas Lawrence, Messrs. Turner, Jackson and Chantrey, were lately at Rome, pursuing their commissions. The latter was taken by banditti, and kept till their banker had announced to them the receipt of the money (£100.), which he paid by a check on his own banker at Rome, had been paid. They are all but Mr. Turner, we believe, on their way home.

*The Flemish way of making drying Oil.*

One pound of litharge to two quarts of linseed oil; one quarter of a pound of white lead powder, one gill of water, mixed together and boiled, one quarter or half an hour, over a slow fire. When boiled, set it in the sun, with a glass over it, for three or four days; it must then be completely poured off, and is fit for use.

*The Morning Post* has contradicted the detailed account of an intended new Palace for the Prince Regent, which appeared in its columns on Wednesday last; being "well assured," says the editor, that it is "in most particulars very erroneous, if not completely unfounded." We copied this article into our paper of Thursday, says the *Morning Chronicle*, more as a curious specimen of reports sometimes propagated, than as one to which it was possible to give any faith. Seven millions for a Palace! A thousand idle stories, which the ignorant believe, as Dr. Johnson once remarked, fade

away when the computist takes them within his grasp. This sum, the vastness of which seems to have excited, no astonishment in the mind of the unsuspecting editor, would actually build a city of the first magnitude,—a city of seven thousand houses, and capable of containing fifty-six thousand inhabitants! That the building of a new palace has been, and is still in contemplation, we entirely believe, and, moreover, are of opinion that such a thing is necessary,—that it would prove highly beneficial, and, when dispassionately considered, satisfactory to the country at large, and that the present is the moment for carrying the intention into effect, provided it were designed upon a reasonable scale, and that a considerable portion of the funds necessary for the purpose could be supplied by the sale of Crown Lands, now laying waste in the most central and eagerly-sought part of the metropolis. The erection of an edifice, suitable to the rank and dignity of a Sovereign of these kingdoms, would afford employment to thousands of persons subsisting at present, in a great measure, upon parochial aid; it would not only revive the drooping and almost broken spirit of our artisans, and give activity to many important branches of our manufactures,—for it is to be presumed that every article employed would be fabricated at home,—but it would be a means of exhibiting in the most inviting and favourable point of view, to those Foreigners who visit the British court, the various productions of fine and mechanical arts, from the proud creations of the sculptor, down to the humble labours of the spinner.—It would contain, if judiciously planned, a gallery, in which should be assembled the valuable but scattered collections of paintings by the greatest masters, now shut up in Windsor Castle, Hampton Court, Kew, Buckingham and Carlton Houses, &c. which should be liberally opened to students, and also, under prudent limitations, to the

public generally, thus becoming a school of art that would do honor to an enlightened nation, and tend to rescue our character from the obloquy, which, on this ground, strangers too justly cast upon it. The splendid library also, belonging to, and chiefly collected by his present Majesty, which in one department is perfectly unique, ought to form a conspicuous part in a palace of the truly regal kind that we wish to see arise, and free access to it should be allowed to all respectable literary characters, whose researches might be aided by reference to the scarce and numerous MSS. contained in that rare collection. St. James's and the Green Parks, which have been emphatically termed the lungs of the metropolis, would, in the event of a new palace being built, be more immediately connected with the royal dwelling, and attract a greater share of the Ranger's attention to beautify and keep them in proper order. No government in Europe pays so little regard as ours to these apparently minor comforts of the people. Public gardens and walks are found every where in better condition than in this, the first and wealthiest city in the world, and the small additional expence that would be incurred by improving, and consequently making them the resort of all who seek exercise and purer air, would be too insignificant to raise a single objection. But the present ministers of the crown do not employ any portion of the public expenditure in adding to the popularity of the Sovereign, or to the happiness of the people; and we fear it will be found, that while they churlishly deny to ask for a small grant in favour of a work wherein national splendour and public utility are united, they will not hesitate to demand enormous sums to assist them in the accomplishment of objects much less laudable, as well as less constitutional. *Morning Chronicle.*

The French government has purchased David's celebrated pictures of the Rape of the Sabines, and the Passage of



Thermopylæ for 100.000 francs (£4166.13.4), they are to be placed in the grand gallery of the Luxemburgh. When shall we see the English government purchasing English pictures?

THORWALDSON has finished, in basso rilievo, the *Acts of the Apostles*, for the King of Bavaria, and has gone to Munich, to oversee the placing of them in the church, for which they were executed. He will then go to Vienna, to place some works which he has executed for Prince Esterhazy. At Warsaw he will place his magnificent statue of Prince Poniatowski, and will then proceed to Copenhagen, to select the fittest place for viewing the most celebrated of his works, *the triumph of Alexander*.

We understand that Mr. Ha—hem, the R. A. author of the Catalogue Raisonné, was seized with such trepidation and fright, the day after the Libel Bill passed the House of Commons, that he has not been able to paint for trepidation ever since.

KING'S THEATRE.—This splendid establishment opened for the season on Saturday the 18th instant, with the never tiring *Nozze di Figaro* of the divine Mozart, and a new Ballet. The overture was delightfully performed, led by Spagnoletti, accompanied by Lindley, Greisbach, Ireland, and brought up by Dragonetti's inimitable double bass, and Holmes's bassoon, an orchestra now unrivalled in Europe. Bellocchi resumed her place as Susanna, Miss Corri as the Countess, with a great improvement in person, voice, and ease, Ambrogetti was the gay and gallant Count, as delightful and satisfactory as ever, and a new performer, Signor Albert, as Figaro. His voice is good, a sort of mezzatone; he appears a good musician, but the plumpness and comeliness of his person are against the personification of the active, alert intriguing Figaro. The ballet was called *Le Sultan Genereux*, and the story was plainly and simply told.

Three new dancers made their debut, Mons. Le Choucq, a handsome well made young man, with more muscle than most of his class, but who can by no means supply the place of Baptiste; the other we could not discover. Mademoiselle Elisa, the other debutant, is a very pretty little figure, not unlike our former favourite Madame Lyon. Milanie shone like a star in a galaxy of good dancers, even among Clotilde, Gosse and Hullin. Oscar Byrne is restored to his place, and with a stride of improvement both in grace and activity truly surprising. The house was most fashionably attended.

Specimen of the injury the Reformation did to the arts.

1648, Dec. 6. We break down about 110 *superstitious pictures*, besides cherubims and engravings. We digged up the steps for three hours, and broke down ten or twelve apostles, and in the hall some pictures of Saints.

*Hist. of Cambridge*, p. 187.

MR. EASTLAKE has been executing several commissions at Rome, among other works he has finished a picture of Paris, which is highly spoken of. It is arrived in England, and is to be exhibited at the British Gallery.

*Clennell's Picture of "the Battle of Waterloo."* In the course of last year prospectusses were issued, announcing the publication of a Print, by Mr. Bromley, from this picture. The case of the artist, and the motherless children, was peculiarly distressing, and roused the strongest feeling of sympathy in their behalf. Several noblemen and gentlemen readily and generously patronised the undertaking, and a very large subscription was obtained. The Print was promised to be delivered in the Autumn of 1819, but the new year is now arrived, and we learn, with very sincere regret, that the engraver has not fulfilled his engagements. It is a lamentable circumstance, that a Committee of Noblemen and Gentlemen should be thus trifled with by an artist.

## ORIGINAL POETRY.

## ART. XVI. ON A GRECIAN URN.

## I.

Thou still, unravish'd bride of quietness,  
 Thou foster-child of silence and slow time,  
 Sylvan Historian, who can'st thus express  
 A flowery tale more sweetly than our rhyme;  
 What leaf-fringed legend haunts about thy shape,  
 Of Deities, or Mortals, or of both,  
 In 'Tempe or the Dales of Arcady?  
 What Gods or Men are these? What Maidens loth?  
 What love? what dance? what struggle to escape?  
 What Pipes and timbrels? what wild extacy?

## II.

Heard melodies are sweet, but those unheard  
 Are sweeter; therefore, ye soft pipes, play on;  
 Not to the sensual ear but more endear'd,  
 Pipe to the spirit, ditties of no tone:  
 Fair Youth, beneath the trees thou can'st not leave  
 Thy song, nor ever bid the spring adieu;  
 Bold lover never, never can'st thou kiss  
 Though winning near the goal:—O do not grieve!  
 She cannot fade, though thou hast not thy bliss:  
 For ever wilt thou love and she be fair.

## III.

Ah happy, happy boughs, that cannot shed  
 Your leaves, nor never, bid the Spring adieu;  
 And happy Melodist unwearied,  
 For ever piping songs for ever new;

More happy love, more happy love,  
For ever warm and still to be enjoy'd,  
For ever panting and for ever young :  
All breathing human Passion far above,  
That leaves a heart high-sorrowful and cloyed  
A burning forehead and a parching tongue.

## IV.

Who are these coming to the sacrifice ?  
To what green Altar, O mysterious Priest !  
Lead'st thou that Heifer lowing at the skies,  
And all her silken flanks with garlands drest ?  
What little town by river or sea shore  
Or mountain built with peaceful citadel  
Is emptied of this folk this pious morn ?  
And little Town thy streets for evermore  
Will silent be, and not a soul to tell  
Why thou art desolate can e'er return.

## V.

O Attick shape ! Fair attitude ! with brede  
Of marble men and maidens overwrought,  
With forest branches and the trodden weed,—  
Thou silent form dost tease us out of thought  
As doth eternity ! Cold Pastoral,  
When old age shall this generation waste,  
Thou wilt remain in midst of other woe  
Than ours a friend to Man, to whom thou say'st  
Beauty is Truth, Truth Beauty.—That is all  
Ye know on Earth, and all ye need to know.

†



## SONNET TO MICHEL AGNOLO,

BY BARRY CORNWALL,

*(From Dramatic Scenes and other Poems just published.)*

MICHAEL! thou was the mightiest spirit of all  
 Who taught or learned Italian art sublime:  
 And long shall thy renown survive the time  
 When ruin to herself thy works shall call.  
 One only, (and he perished in his prime,)  
 Could mate with thee; and in one path alone,  
 THOU didst regenerate art; and from the stone  
 Starting the breathing image, perfect, great;  
 And such as haply, in his after state,  
 Man shall attain: And thou could'st trace the rhyme  
 That lifts its parent to the skies, thus bending  
 To thy resistless powers the sisters three,  
 Painting, and Sculpture, and wing'd Poetry,  
 — Whom can I place beside thee—not descending?

B. C.

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Since our sheet of Announcements was printed, Messrs. Jackson and Chantrey, R. A.'s, have arrived in town from their Continental Tour; the former with portraits of Canova, Moore the Irish poet, and other distinguished characters, and the latter with a number of fine sketches.

ART. XVII. *Names and Residences of the principal living Artists residing or practising in the Metropolis, with the Line of Art they profess, corrected up to the 1st of January, 1820.*

N. B.—R. A. means Royal Academician.

A. R. A. Associate of the Royal Academy.

PAINTERS.

- Adams, Mrs. 18, Park-street, Kensington. Flowers  
 Agassé, J. L. 4, Newman-street. Domestic Life.  
 Aglio, A. 15, Edward-square, Kensington. Landscape, &c.  
 Allan, W. 3, Bridges-street, Covent-garden. Domestic.  
 Allen, J. 13, Golden-square. Portrait.  
 Allingham, C. Cecil-street, Strand. Portrait.  
 Allison, W. 45, Cheapside. Miniature  
 Allport, H. C. Aldridge, near Lichfield. Landscape  
 Alston, W. A. R. A. Boston, North America. Historical  
 Anderson, 44, Chapel-street, Lisson-green. Marine  
 Archer, A. 10, Southampton-crescent, Euston-square. History,  
 Portrait, &c.  
 Arnald, Geo. A. R. A. Landscape Painter to H. R. H. the Duke  
 of Gloucester, 2, Weston-street, Pentonville  
 Artaud, W. 44, London-street, Fitzroy-square. Portrait &c.  
 Arthur, J. 52, Burton-street. Burton-crescent. Portrait  
 Ash, M. 6, New Ormond-street. Landscape  
 Ashby, H. Micham. Surrey. Domestic Life  
 Atkinson, J. A. 13, Upper Mary-le-bonne-street, Fitzroy-square.  
 Battles, &c.  
 Backhouse, R. W. 7, Judd-street, Brunswick-square. Land-  
 scape  
 Bacon, W. 7, Astley's-row, Islington. Landscape  
 Ball, I. 57, Poland-street. Historical  
 Banks, R. 2, Well-street, Oxford-street. Landscape  
 Barenger, J. at Messrs. Tattersall's, Hyde-park Corner. Ani-  
 mals  
 Barker, B. Bathwick-street, Bath. Landscape  
 Barker, T. Sion-hill, Bath. Historical, Landscape, &c.  
 Barney, J. Painter in Fruit and Flowers to H. R. H. the Prince  
 Regent-street, Park-place, Maize-hill, Greenwich

- Barney, jun. Great Smith-street, Westminster. Flowers  
 Barrett, J. Park-street, Westminster. Landscape  
 Barrett, G. 17, Devonshire-place, Paddington, and 50, Upper Berkeley-street, Portman-square. Landscape  
 Barnett, R. C. 62, Mortimer-street, Cavendish-sq. Landscape  
 Barrow, J. jun., Weston place, St. Pancras. Portrait  
 Barry, J. 2, Lyon-terrace, Edgware-road. Min. and Dom. Life  
 Barth, J. S. 58, High Holborn. Landscape  
 Bass, W. 4, York-street, Covent-garden. Miniature  
 Baynes, J. 73, Castle street, Berners-street. Landscape  
 Baynes, T. M. 50, Charlotte-street, Portland-place. Landscape  
 Bealby, J. 12, Lower Fountain-place, City-road. Landscape  
 Beaupaire, Mdlle. de, 91, New Bond-street. Miniature  
 Beechey, Sir Wm. R. A. Portrait Painter to H. R. H. the Duke of Gloucester, 13, Harley-street, Cavendish-square  
 Beechey, G. D. as above. Portrait  
 Beetham, Miss, 64, Upper Charlotte-street, Fitzroy-square. Miniature  
 Behnes, W. 31, Newman-street. Miniature and Portrait  
 Belisario, J. M. 14, John street, Bedford-row. Landscape and Animals  
 Bell, E. Surrey-street, Strand. Domestic Life  
 Bennett, T. Woodstock, Oxon. Animals  
 Bennett, W. 35, Park-street, St. Mary-le-bonne. Portrait  
 Berkham, C. jun., London-bridge. Landscape  
 Bestland, C. West-end, Hampstead. History and Portrait  
 Bewick, W. Nassau-street, Foley-place. History  
 Biederman, J. C. 59, Wells-street, Oxford-street. Domestic Life  
 Bigg, W. Redmore, R. A. 123, Great Russell-street, Bedford-square. Domestic Life  
 Blake, B. 2, Wellington-street, Camden Town. Landscape  
 Blore, Ed. 58, George-street, Portman-square. Antiquities  
 Boaden, J. 60, Warren-street, Fitzroy-square. Portrait  
 Bocquet, E. 6, Paradise-row, Lambeth. Domestic Life, Portrait, &c.  
 Bone, Hen. R. A. Enamel Painter to His Majesty, and H. R. H. the Prince Regent, 15, Berners-street  
 Bone, H. P. 47, Charlotte-st. Portland pl. History and Portrait  
 Bone, R. T. 15, Berners-street. History and Portrait  
 Boulton, A. S. Stag Brewhouse, Westminster. Animals  
 Bouton, J. 10, Princess-street, Cavendish-square. Miniature  
 Bowring, J. Dove-court, Pavement, Moorfields. Miniature  
 Bradley, J. 54, Pall Mall. Miniature  
 Briggs, H. Acton, Middlesex. Landscape, Animals, &c.  
 Briggs, H. P. 71, Berners-street. History and Portrait  
 Brighty, G. M. 14, Sussex-place, Brighton. Miniature

- Brockedon, 6, Poland-street Oxford-street. History, &c.  
 Brooke, W. H. 11, Duke-street, Adelphi. History, Battles, and  
 Portrait  
 Brooke, R. 6, Charles-street, Soho-square. Miniature  
 Brown, R. 39, Alpha Cottages, New-road. Landscape  
 Brown, W. B. 16, Blandford-street, Manchester-square. Por-  
 trait  
 Brown, Charlotte, Upper North-pl Gray's-Inn-road. Landscape  
 Buck, A. 17, Bentinck-street, Manchester-square. Miniature  
 Buckler, J. C. 2, Spa-road, Bermondsey. Antiquities, &c.  
 Burch, H. 76, John-street, Fitzroy-square. Miniature  
 Burford, J. Romney-terrace, Horseferry-road. Landscape  
 Burford, R. 6, Regent-street, Westminster. Landscape  
 Burgess, H. W. 46, Sloane-square, Chelsea. Port. Flowers, &c.  
 Burgess, J. C. 5, Whitehead Grove, Chelsea. Landscape  
 Burgess, J. 67, Dean-street, Soho. Portrait  
 Burnell, B. 41, Albemarle-street. Portrait and Domestic Life  
 Burnett, J. 10, Ebury-street, Chelsea. Lands. Dom. Life. &c.  
 Busby, T. L. 21, Charlotte-street, Fitzroy-square. Portrait  
 Buxton, J. 6, Norton-street, Fitzroy-square. Miniature  
 Byrne, Miss, 54, John-street, Fitzroy-square. Flowers
- Cafe, T. S. 19, Great Marlborough-street. Landscape  
 Callcott, Aug. Wall. R. A. Kensington Gravel Pits. Landscape  
 Capon, W. Draughtsman and Painter of Architecture and Land-  
 scape to H. R. H. the D. of York, 4, North-st. Westminster  
 Carbonnier, C. 28, Howland-street, Fitzroy-square. Portrait  
 Carpenter, Mrs. W. 58, Lower Brook-street, Portrait  
 Carr, R. 16, Rupert-street, Haymarket. Architecture  
 Carruthers, R. 2, Winchester-place. Portrait  
 Carse, A. 12, Grenville-street, Somers Town. Domestic Life  
 Carse, W. as above. Landscape  
 Carter, T. Bermondsey, Surrey. Landscape and Antiquities  
 Catermole, R. 40, Clarendon-square, Somers Town. Archi-  
 tectural Antiquities, Perspective, &c.  
 Cawse, J. 15, White Conduit-terrace. Portrait and Dom. Life  
 Chalon, Alfred Edward, R. A. 11, Great Marlborough-street,  
 Miniature  
 Chalon, H. B. Animal Painter to their R. H. the Prince Regent,  
 and the Duke and Duchess of York, 24, Beaumont-street,  
 Devonshire-place  
 Chalon, I. J. 11, Great Marlbro'-st. Landscape, Sea Pieces, &c.  
 Chantry, N. 2, Swallow-st. Still Life and Portrait  
 Cheesman, T. 71, Newman-street. Portrait  
 Child, E. 13 Vauxhall Bridge-road, Westminster. Landscape



- Childe, J. W. 125, Strand. Miniature  
 Christmas, T. 13, Gower-street, Bedford-square. History, Animals, &c.  
 Clark, J. H. 27, Dartmouth-street, Westminster. Landscape  
 Clarke, Theophilus, A. R. A. Portrait, History, &c.  
 Clater, T. 30, Brownlow-street, Long Acre. Domestic Life, and Portrait  
 Clements, J. 94, Moffatt-street, City-road. Portrait  
 Clint, G. 83, Gower-street. Domestic Life and Portrait  
 Clover, J. 85, Newman-street. Domestic Life  
 Cockburn, R. Keeper of the Bourgeois Gallery, Dulwich. Domestic Life, Miniature, &c.  
 Collins, Wm. A. R. A. 11, New Cavendish-street. Dom. Life, &c.  
 Condé, P. 9, Upper Marylebone-st. Fitzroy-square. Miniature  
 Coney, J. London-road, S. Georges Fields, Antiquities  
 Constable, John, A. R. A. 1, Keppel-street, Russel-square, Landscape  
 Cook, Rich. A. R. A. 50, Upper Marylebone-st. History, &c.  
 Cook, R. 41, North-Audley-street. Landscape  
 Cooley, T. 103, St. Martih's-lane. Portrait  
 Cooper, Ab. A. R. A. 6, New Millman-street, Foundling Hospital. Animals and Domestic Life  
 Cooper, T. B. 13, Warren Mews, Fitzroy-squ. Architecture, &c.  
 Corbould, H. 6, Great. Coram-st. Russel-sq. Hist. Poetry, &c.  
 Cormach, N. 33, New Bond-street. Miniature  
 Coslet, R. G. 5, Southampton-row, Russel-square. Miniature  
 Cossé, L. 27, Newman-street. Portrait  
 Cosway, Rich. R. A. Stratford-place. Portrait  
 Coventry, C. C. 5, Southampton-place, Camberwell, Dom. Life  
 Cox, D. Hereford. Landscape  
 Craig, W. M. Miniature Painter to their R. H.'s the Duke and Duchess of York, 124, Oxford-street. Dom. Life, &c.  
 Cranch, J. 47, Upper Rathbone-place. Miuiature  
 Cranmer, C. 76, Newman-street. Domestic Life, &c.  
 Cregan, M. 13, Cockspur-street. Portrait  
 Crease, H. Somers' Town. Portrait  
 Creasy, J. Z. 3, Greenwich-road. Landscape, Flowers, &c.  
 Creke, W. 7, Pleasant-place, Pentonville. Enamel  
 Cristall, J. President of the Society of Painters in Oil and Water Colours, 2, Lower Lisson-street, New Road, Mary-le-bone. Landscape, &c.  
 Cromptey, Miss, 12, Fitzroy-st., Fitzroy-sq. Dom. Life, Portrait  
 Crome, J. Norwich. Landscape, &c.  
 Cumberland, G. jun. 31, Foley-st. Fitzroy-square. Landscape  
 Curtis, J. 12, Charles-street, Middlesex-hospital. Botany, Entomology, &c.

- Dagley, R. 17, Earls-court Terrace, Kensington. Domestic Life
- Daniell, Thos. R. A. 9, Cleveland-street, Fitzroy-sq. Landscape
- Daniell, Will. A. R. A. 9, Cleveland-street, Fitzroy-sq. Ditto
- Davies, J. M. 61, Upper Thornhaugh-street. Miniature
- Davis, W. H. Church-street, Chelsea. Fruit and Flowers
- Davis, J. P. 339, Oxford-street. Portrait
- Davison, W. 36, Newman-street. Portrait
- Dawe, Geo. R. A. 22, Newman-st. History, Portrait, &c.
- Deane, C. 22, Gloucester-place, New-road. Landscape
- De Fleury, J. 33, Upper North-place, Gray's-Inn-road. Landscape, &c.
- Delacour, B. Cockspur-street. Portrait, &c.
- Delamotte, W. Royal Military Academy, Bagshot. Landscape
- Denning, S. P. 35, Conduit-street, Hanover-square. Miniature.
- Dennis, J. Hackney-gröve. Landscape
- Derby, W. 9, Mornington-place, Hampstead-road. Miniature
- Devis, A. W. 12, Caroline-street, Bedford-square. History, Portrait, &c.
- De Wilde, S. 5, Catherine-street, Strand. Portrait
- Dewint, P. 10, Percy-street, Rathbone-place. Landscape
- Dighton, D. Military Painter to H. R. H. the Prince Regent, 10, Park-terrace, Camden Town
- Dixon, W. Commercial-road, Limehouse. Marine
- Dorrell, E. King's-road, Chelsea. Landscape
- Downman, John, A. R. A. Chester. Portrait and Domestic Life
- Drummond, Sam. A. R. A. 14, Church-street, Soho. History and Portrait
- Drummond, Miss, as above. Miniature
- Dowglass, J. 3, Little Peter-street, Westminster. Landscape
- Dubois, F. 9, Pantón-square. Portrait
- Dunn, A. Norton-street, Fitzroy-square. Portrait
- East, J. B. 3, Grafton-street East, Fitzroy-sq. Miniature
- Edmenston, R. 84, Newman-street. Portrait
- Edouart, A. 17, Wardour-st. Soho. Animals and Portrait
- Edridge, H. 64, Margaret-st. Cavendish-square. Portrait
- Edwards, S. Chelsea. Botanical
- Edward, S. R. W. 31, Brownlow-st. Long Acre. Animals
- Edwards, W. H. Clapham Rise. Miniature
- Ellis, J. F. 6, Arundel-street. Marine
- Emdin, G. 214, Strand. Miniature
- Emerson, W. 6, Perry-street, Pancras. Portrait
- Engleheart, J. D. 89, Newman-street. Miniature

Essex, W. 35, Northampton-street, Clerkenwell. Enamel  
 Ety, W. 20, Surrey-street, Strand. History and Portrait

Farington, Jos. R. A. 35, Upper Charlotte-st Fitzroy-sq.  
 Landscape

Farrer, T. 9, Euston-street, New-road. Portrait

Farrier, R. 3, Church-lane, Chelsea. Portrait

Faulkner, J. W. 12, Charles-street, Cavendish-square.

Miniature

Ferguson, 21, King-st. Covent Garden. Landscape

Ferriere, F. 59, Upper Mary-le-bone-street, Portland-place.

Portrait

Field, J. 111, Strand. Landscape

Fielding, C. V. Secretary to the Society of Painters in Oil and  
 Water Colours, 26, Newman-street. Landscape

Fielding, T. 26, Newman-street. Landscape

Fielding, N. Somer's Town

Finch, F. O. 10, Great Titchfield-street. Landscape

Findlater, W. 7, Furnival's-Inn-court. History and Portrait

Fisher, J. P. 21, Palace-street, Pimlico. Miniature

-Fisk, W. 21, Dover-place, New Kent-road. Portrait

Flaxman, Miss, 19, Castle-street, Falcon-square. Portrait, &c.

Foggo, G. 5, Buckingham-street, Fitzroy-square. History  
 and Portrait

Forster, G. 6, Great Warner-st. Clerkenwell. Portrait

Foster, T. 53, Leicester-square. Portrait

Fox, G. 1, Evelyn's-buildings, Oxford-street. Domestic Life

Fradelle, M. 4, Nassau-st. Middlesex Hospital. Domestic Life

Francia, L. Painter in Water Colours to H. R. H. the Duchess  
 of York, 7, St. George's-pl. Camberwell. Marine, Land-  
 scape, &c.

Francillon, Miss, 13, Howard-street, Strand. Flowers

Fraser, A. 44, Marsham-street, Westminster. Domestic Life

Frearson, J. 17, Bartlett's-buildings. Landscape

Fudge, J. 46, Sloane-square, Chelsea. Landscape

Fuseli, Hen. R. A. Professor of Painting, and Keeper in the  
 Royal Academy, Somerset-house. Historical

Galland, J. R. 43, Goodge-street. Portrait

Gainsford, F. G. 8, Brompton-row. Portrait

Gare, G. 14, Fountain-court, Strand. Portrait

Gastineau, H. 24, Denmak-row, Camberwell. Landscape  
 and Antiquities

Geare, J. 367, Strand. Portrait, &c.

Geddes, A. 5, Conduit-street. History and Portrait



Geikie, J. Edinburgh. Landscape  
 Gendall, J. 101, Strand. Antiquities, Buildings, &c.  
 Gibbon, G. 7, Sackville-street. Portrait  
 Gill, C. 17, Chandler-street, Grosvenor-square.  
 Glover, J. 61, Montague-square. Landscape and Animals  
 Glover, W. as above. Ditto  
 Goddard, J. 31, Great Queen-st. Lincoln's-Inn-fields. Miniature  
 Godwin, E. Sloane-street. Portrait  
 Godelet, F. 108, Oxford-street. Portrait  
 Gouldsmith, Miss Harriett, 43, Alpha-road, Regent's Park.  
 Landscape  
 Green, J. 9, Little Argyll-street. Portrait  
 Green, Mrs. as above. Miniature  
 Green, J. H. Pond-street, Hampstead. Landscape  
 Gregg, T. St. James's-buildings, Clerkenwell. Botany  
 Griffiths, J. 144, Leadenhall-street. Miniature  
 Grimaldi, W. Enamel Painter to their R. H.'s the Prince Re-  
 gent, the Duke and Duchess of York, 37, East-street,  
 Red Lion-square.  
 Grimani, F. 23, Westmoreland-place, City-road. Miniature  
 Groves, Mrs. 21, Charlotte-st. Bedford-sq. Miniature, Fl.  
 Guest, D. 50, Waterloo Chambers, Waterloo-pl. Portrait, &c.

Haines, W. 3, Boyle-street, Saville-row. Miniature  
 Hakewell, Mrs. Beaumont-st. Devonshire-pl. Landscape, &c.  
 Hall, R. 112, St. Martin's-lane. Landscape  
 Halls, J. J. 46, Great Marlborough-st. History and Portrait  
 Hammond, J. 50, Greek-street, Soho. Landscape  
 Hammond, Mrs. as above. Miniature  
 Harding, G. P. 38, Strand. Miniature  
 Harding, J. D. Queen Elizabeth's-row, Greenwich-road. Land-  
 scape, Antiquities, &c.  
 Hardy, W. W. 2, Sidney-place, King's-road, Chelsea. Flowers  
 Hardie, R. 1, Thatched-house-court, St. James's-st. Miniature  
 Hardy, G. 10, Lamb's-Conduit-st. Landscape  
 Hargreaves, 25, Princes-street, Soho. Miniature  
 Harley, G. 15, Euston-street, Euston-square. Domestic Life,  
 Landscape, &c.  
 Harris, J. Jun. 3, Princes-place, Westminster-road. Miniature  
 Harrison, J. 24, Welbeck-street, Cavendish-square. Portrait  
 and History  
 Harrington, C. 12, Arabella-row, Pimlico. Landscape  
 Harwood, J. St. John's Southwark. Marine  
 Haseler, H. 14, North-crescent, Bedford-square. Landscape  
 Hassell, J. 27, Richard-street, Islington. Landscape



- Hastings, E. 9, Alfred-place, Bedford-square. Portrait  
 Haughton, M. 86, Newman-street. Portrait, &c.  
 Havell, R. 3, Chapel-st. Tottenham-court-road. Landscape  
 Havell, E. Friar-street, Reading. Landscape  
 Hayes, J. 147, Strand. Portrait  
 Haydon, B. R. St. John's-place, Lisson Grove North. Historical  
 Hayter, C. 57, Wells-street, Oxford-street. Miniature  
 Hayter, G. 78, Wimpole-street. Portrait, Historical, &c.  
 Hazlitt, J. 109, Great Russell-st. Bedford-square. Miniature  
 Heaphy, T. Alpha Cottages, Regent's Park. Domestic Life, Portrait, &c.  
 Henderson, P. 20, Rathbone-place. Miniature  
 Henderson, Mrs. W. 33, Charlotte-st. Fitzroy-sq. Fancy.  
 Hervé, C. 12, Cheapside. Miniature  
 Hervé, P. 45, Great Russell-st. Bloomsbury-sq. Miniature  
 Hewlett, T. Bathwick-street, Bath. Flowers, Fruit, &c.  
 Hills, R. 15, London-st. Fitzroy-sq. Landscape and Animals  
 Hilton, Wm. R. A. 10, Percy-st. Rathbone-pl. Historical  
 Hobday, W. Broad-street, City. Portrait  
 Hodgetts, T. Westbourne-green, Paddington. Portrait  
 Hofland, T. C. 10, Montpelier-row, Twickenham. Landscape  
 Holmes, J. 9, Cirencester-place, Fitzroy-sq. Domestic Life  
 Horn, C. 3, Windmill-street, Fitzroy-square. Portrait  
 Hone, Horace, A. R. A. 20, Dover-street, Piccadilly. Miniature  
     Painter to H. R. H. the Prince Regent  
 Hoppner, L. Manor Cottage, King's-road, Chelsea. Portrait, &c.  
 Hopwood, Miss, 12, Devonshire-st. Queen-sq. Landscape  
 Howard, Henry, R. A. Secretary to the Royal Academy, 5, Newman-street. History, Poetry, and Portrait  
 Howe, J. 2, Grenville-st. Clarendon-sq. and Prince's-street, Edinburgh. Battles, &c.  
 Hudson, R. 23, Upper St. Martin's-lane. Portrait.  
 Hudson, W. 77, Cheapside. Miniature  
 Hugel, E. 54, New Bond-street. Miniature  
 Huey, A. 15, Howard-street, Strand. Portrait  
 Hughes, G. 20, Weston-street, St. Pancras. Landscape  
 Hulmandell, C. 51, Great Marlborough-street. Landscape  
 Hunt, R. Church-st. Stoke Newington. Portrait, Still Life, &c.  
 Hunt, W. 6, Marchmont-street, Russell-square. Portrait, &c.  
 Ingaltou, W. Eton, Bucks. Domestic Life  
 Inskipp, J. Walworth. Portrait, &c.  
 Irvine, H. 9, Buckingham-street, Fitzroy-square. Landscape  
 Jackson, John, R. A. 7, Newman-street. Portrait  
 Jackson, Miss H. A. E Hanover-street, Hanover-sq. Historical  
 James, J. 46, Sloane-square, Chelsea. Landscape

- Jennings, S. 46, Rathbone-place. Portrait  
 Johnson, Mrs. 9, Edward-square, Kensington. Landscape  
 Jones, G. 31, Margaret-street, Cavendish-square. Battles,  
 Domestic Life, &c.  
 Jones, Miss C. 46, Upper Berkeley-street, Portman-square.  
 Miniature  
 Jones, R. Reading, Berks, and 31, Judd-place, West. Animal  
 Jones, Miss Eliza, 62, Margaret-st. Cavendish-sq. Miniature  
 Joseph, Geo. Francis, A. R. A. 36, Percy-street, Rathbone-place.  
 History and Portrait  
 Kears, Mrs. (late Miss Lawrence,) 48, Foley-st. Flowers, &c.  
 Kendrick, Miss E. E. 6, Upper Marylebone-street, Fitzroy-sq.  
 Painter to H. R. H. the Princess of Hesse-Hombourg  
 Kennion, C. J. 51, Upper Charlotte-st. Fitzroy-sq. Landscape  
 Keys, G. T. 84, High-street, Marylebone. Landscape  
 Kidd, W. 24, Little Guildford-street, Russell-sq. Still Life  
 King, J. 42, Newman-street. Domestic Life  
 Kirkby, T. 5, Southampton-row, Russell-square. Portrait  
 Kirkpatrick, R. 22, Charlotte-street, Fitzroy-square. Portrait  
 Klengel, F. C. 39, Great Pulteney-street, Golden-sq. Landscape  
 Knight, C. Hammersmith. Portrait  
 Knight, Miss, 51, Berners-street. Miniature  
 Koenig, J. 6, Oxford-market. Portrait  
 Landseer, E. 33, Foley-street. Animals, &c.  
 Landseer, Miss, as above. Landscape  
 Lane, S. 60, Greek-street, Soho. Portrait  
 Lane, T. Smith-street, Somer's Town. Portrait  
 Lane, W. Park-place, St. James's-street. Portrait  
 Laporte, J. 21, Winchester-row, Edgware-road. Landscape  
 Laporte, Miss, as above. Portrait, &c.  
 Lawrence, Sir Thos. R. A. 65, Russell-square. Principal Painter  
 in ordinary to His Majesty, Member of the Roman Academy  
 of St. Luke, and of the American Academy, New York.  
 Portrait  
 Lee, J. 21, Seymour-place North, Euston-square. Enamel  
 Leeming, T. 79, Park-street, Grosvenor-square. Miniature  
 Leschallas, J. 60, Dean-street, Soho. Miniature  
 Leslie, C. R. 8, Buckingham-st. Fitzroy-sq. History and Portrait  
 Lethbridge, W. S. 391, Strand. Portrait  
 L'Eveque, 14, Brompton-row. Enamel  
 Lewis, F. C. 9, Southampton-row, New-road. Landscape  
 Lewis, W. Carpenter's-hall, London Wall. Landscape  
 Linnell, J. 6, Cirencester-place. Landscape and Portrait

- Linsell, C. 21, Great Russell-street  
 Linton, W. 34, Duke-street, Manchester-square. Landscape  
 Lonsdale, J. 8, Berner's-street. History, Portrait, &c.  
  
 M'Call, W. 53, Frith-street, Soho. Landscape, Min. &c.  
 Maguire, J. 14, Distaff-lane, Friday-street. Flowers  
 Mackenzie, F. 32, King-street, Holborn. Antiquities, &c.  
 Maisey, T. 31, Beaumont-st. Devonshire-place. Landscape  
 Mandy, J. C. 92, Great Titchfield-street. Miniature  
 Manskirsch, F. J. 107, Swallow-street. Battles, &c.  
 Manton, G. 6, Duke-street, St. James's-square. Portrait  
 Marcaud, C. 7, Manor-place, King's-road. Miniature  
 Marshall, B. Newman-street. Animals  
 Martin, J. 31, Alsop's-buildings, New-road. Landscape and History  
 Martin, W. Historic Painter to His Majesty, Crandford, Middlesex  
 Maskall, Miss E. 8, New Palace-yard, Westm. Landscape  
 Maskall, Miss M. as above. Portrait  
 Masquerier, J. J. 15, Edward-street, Portman-sq. Portrait, &c.  
 Meadows, J. 2, Brook-street, Fitzroy-square. Portrait  
 Medland, T. Professor of Drawing, East India College, Hertford. Landscape, &c.  
 Merrifield, T. 53, Red Lion-street, Holborn. Miniature  
 Mee, Mrs. 66, Upper Berkeley-st. Portman-square. Miniature  
 Miller, J. 6, Shepherd-st. Bond-street. Flowers  
 Millichap, T. 24, Store-street, Bedford-square. Portrait  
 Mitchell, J. T. 40, Oxford street. Miniature  
 Morris, J. 31, Mount-street, Grosvenor-square. Portrait  
 Moss, W. G. Grove-end Cottage, Peckham. Landscape, Antiquities, &c.  
 Mouchett, A. 96, Jermyn-street, St. James's. Portrait  
 Mulready, Wm. R. A. 16, Kensington Gravel Pits. Dom. Life  
 Mulready, Mrs. 6, Grafton-street, East, Fitzroy-square. Landscape  
 Munn, P. S. 107, New Bond-street Landscape  
 Murphy, D. B. Lower Brook-street, Grosvenor-square. Miniature and Enamel  
 Muss, C. 53, Warren-street, Fitzroy-square. Enamel  
  
 Nash, E. 6, Duchess-street, Portland-place. Miniature  
 Nash, F. 12, Howland-street, Fitzroy-square. Antiquities, &c.  
 Nasmyth, P. 13, Stangate-street, Lambeth. Landscape  
 Nattes, J. C. Welbeck-street, Cavendish-square. Landscape  
 Neale, J. P. 16, Bennett-street, Blackfriars-road, Landscape, Architectural Antiquities, &c.



- Newell, Miss, 32, Whitecross-street, City. Portrait  
 Newton, G. S. 41, Great Marlborough-street. Portrait  
 Newton, W. J. 33, Argyll-street. Miniature  
 Newton, Mrs. 13, Park-place, Kensington. Flowers  
 Nicholson, W. 52, Charlotte-street, Portland-place. Landscape  
 Nodder, R. P. 34, Tavistock-street, Covent Garden. Animals  
 Northcote, Jas. R. A. 39, Argyll-street. History and Portrait  
 Novice, W. York-place, Camden-town. Domestic Life  
  
 Oben, J. O. 85, Charlotte-street, Fitzroy-square. Landscape  
 Oliver, Archer Jas. A. R. A. 96, Jermyn-st., St. James's. Portrait  
 Oliver, R. 1, High-street, Marylebone. Landscape  
 Ovenden, T. 8, Newcastle-court, Strand. Still Life  
 Overton, J. 51, New Bond-street. Miniature  
 Owen, Wm. R. A. Portrait Painter to H. R. H. the Prince Regent, 33, Bruton-street  
 Owen, S., Belgrave Terrace, Pimlico. Landscape, &c.  
  
 Pallier, S. 147, Strand. Portrait  
 Palmer, S. 126, Houndsditch. Landscape  
 Parke, H. 90, Dean-street, Soho-square. Landscape  
 Page, W. Kentish Town. Landscape  
 Paris, E. T. 2, Lenney-place, Bloomsbury. Still Life  
 Partridge, J. 21, Wigmore-street, Cavendish-square. Portrait  
 Pastorini, J. 42, Rathbone-place. Miniature  
 Pastorini, T. E. 50, Great Tichfield-street. Miniature  
 Patten, E. 135, Strand. Miniature  
 Patten, W. 34, Ludgate-hill. Miniature  
 Payne, W. 49, Upper Baker-street. Landscape  
 Peacock, M. 22, Marylebone-street, Golden-square. Landscape  
 Peake, R. B. 10, Clement's Inn, Fleet-street. Domestic Life  
 Pearson, J. Great Russell-street, Bloomsbury. Glass  
 Pearson, Mrs. as above. Ditto  
 Pelletier, A. 23, Frith-street, Soho-square. Fruit, Flowers, &c.  
 Perry, H. 43, Broad-street, Golden-square. Miniature  
 Pether, S. 35, Tavistock-street, Covent Garden. Landscape  
 Phillips, Thos. R. A. 8, George-street, Hanover-square. Portrait  
 Phillips, J. 9, Richard-street, Islington. Landscape  
 Pickersgill, H. W. 18, Soho-square. Portrait  
 Pickett, W. Tunbridge Wells, and 25, Knightsbridge. Miniature  
 Pingret, E. 27, Oxendon-street, Leicester-square.  
 Plant, W. 116, Fetter-lane. Enamel  
 Pocock, I. 42, Frith-street, Soho. History and Portrait  
 Pocock, N. Great George-street, Westminster. Marine  
 Polack, S. 158, Strand. Miniature



- Poole, W. J. 72, Park-street, Grosvenor-square. Landscape  
 Pope, A. 28, Store-street, Bedford-square. Miniature  
 Pope, Mrs. as above. Landscape, Flowers, &c.  
 Prout, S. 4, Brixton-place, Stockwell. Landscape  
 Powell, J. 32, Great Portland-street. Landscape  
 Powell, C. M. 55, Charlotte-street, Portland-place. Marine  
 Pugin, A. 34, Store-street. Antiquities, &c.  
 Pyne, W. H. Portrait, Landscape, &c.
- Raeburn, Henry, R. A. Edinburgh. Portrait  
 Ramsay, J. 61, New Bond-street. Portrait  
 Read, F. 7, Oxford-street. Miniature  
 Reinagle, Philip, R. A. 47, Warren-street, Fitzroy-square. Land-  
 scape, Animals, &c.  
 Reinagle, Ramsay Richard, A. R. A. 54, Upper Charlotte-street,  
 Fitzroy-square. Portrait, Landscape, &c.  
 Renton, J. 19, Pavement, Moorfields. Portrait  
 Reynolds, Miss E. Bayswater. Miniature  
 Richter, H. 18, Queen-street, Brompton. History, Domestic  
 Life, &c.  
 Rippingille, E. V. Clifton, Bristol. Domestic Life  
 Rising, W. H. 85, Great Portland-street. Portrait  
 Rivers, G. 2, Carburton-street, Fitzroy-square. Landscape  
 Roberts, T. S. 46, Warren-street, Fitzroy-square. Landscape  
 Robertson, A. Miniature Painter to H. R. H. the Duke of Sussex,  
 34, Gerrard-street, Soho  
 Robertson, J. 45, High-street, Marylebone. Miniature  
 Robertson, C. J. 6, Marlborough-street. Portrait  
 Robertson, J. 5, Nassau-street, Middlesex-hospital. Portrait  
 Robinson, J. E. H. 29, Suffolk-street, Charing cross. Portrait  
 Robson, G. F. 13, Caroline-street, Bedford-square. Landscape  
 Rochard, J. S. 131, New Bond-street. Miniature  
 Rosenberg, C. Jun. 27, Regent-street, Lambeth. Flowers, &c.  
 Ross, W. C. 52, Upper Charlotte-street, Fitzroy-sq. Miniature  
 Ross, W. 1, Martlett-court, Bow-street. Portrait  
 Roth, T. 10, Richmond-buildings, Dean-street. Portrait  
 Russell, J. J. 5, Woodstock-street, Bond-street. Portrait
- Samuel, G. Richmond Buildings, Dean-street, Soho. Landscape  
 Sanders, G. Vigo-lane, Sackville-street. Miniature  
 Sartorius, J. N. 39, Bedford-street. Animals  
 Sartorius, C. J. 3, Church-lane, Queen's Elm, Fulham. Marine  
 Sartorius, J. F. 3, Queen's Elm, Fulham-road. Still Life  
 Sass, H. 50, Great Russell-street, Bloomsbury-square. Portrait  
 Saunders, R. 13, Great Tichfield-st., Cavendish-sq. Miniature

- Scharf, G. 3, St. Martin's-lane. Portrait
- Schetky, A. 12, Great Pulteney-street, Golden-sq. Landscape
- Schwanfelder, C. H. Animal Painter to H. R. H. the Prince Regent, 2, Pall-mall-court, and Leeds, Yorkshire
- Schoenbergen, M. 5, Vine-street, Piccadilly. Landscape
- Scotney, F. 45, Great Russell-street, Bloomsbury. Portrait
- Scott, W. C. 2, New-street, Brighton. Landscape
- Serres, D. M. Covent Garden Chambers. Landscape, Marine, &c.
- Severn, J. 19, Frederick-place, Goswell-street-road. Miniature
- Shand, J. 21, Greek-street, Soho. Portrait
- Sharp, M. W. 46, Rathbone-place. Domestic Life, Portrait, &c.
- Sharpe, Miss, 13, King-street, Covent Garden. Miniature
- Sharpe, Miss E. as above. Ditto
- Sharples, G. Rathbone-place. Portrait
- Shee, Martin Archer, R. A. 12, Cavendish-square. Portrait
- Shepheard, G. 17, Great Ormond-street. Landscape, Figures, Buildings
- Shepperton, M. More-place, Lambeth. Portrait
- Shirriff, C. 38, Cumberland-street, New-road. Miniature
- Sillet, J. 76, Newman-street, and Norwich. Flowers, &c.
- Simonau, F. 24, Bennet-street, Blackfriars-road. Portrait
- Simpson, T. M. 4, Haymarket. Landscape, Portrait, &c.
- Simpson, J. 5, Fitzroy-street, Fitzroy-square. Portrait
- Singleton, H. 4, Haymarket. History and Portrait
- Singleton, Miss, 3, Mortimer-street. Portrait
- Skeaf, D. 2, Thomas's-place, Hercules-buildings, Lambeth. Landscape
- Slater, J. 70, Newman-street. Portrait
- Slater, J. W. 74, Charlotte-street, Fitzroy-square. Miniature
- Slous, G. 10, Bayham-street, Camden Town. Portrait
- Slous, H. C. as above. Animals
- Smirke, Robert, R. A. 3, Upper Fitzroy-street, Fitzroy-square. History, Domestic Life, &c.
- Smith, C. 51, Carlisle-place, Lambeth. Portrait
- Smith, J. 7, Cockspur-street. Landscape, &c.
- Smith, J. Treasurer of the Society of Painters in Oil and Water Colours, 25, Rryanstone-st., Portman-sq. Landscape, &c.
- Smith, G. W. as above. Landscape, Antiquities, &c.
- Smith, W. Bessels Green, Seven Oaks, Kent. Still Life
- Smith, Miss, 40, Strand. Miniature
- Speare, G. 103, High Holborn. Landscape
- Stanley, Caleb, 25, Madox-street. Landscape
- Stark, J. 85, Newman-street. Landscape
- Steele, J. 170, New Bond-street. Landscape
- Stephanoff, J. 7, Charles st. Middlesex Hosp. Domestic Life, &c.
- Stephanoff, F. P. as above. Domestic Life, &c.

- Stevens, J. 1, Berners-street. Portrait  
 Stewardson, T. Portrait Painter to H. R. H. the Princess of  
 Wales, 14, Adam-street, Adelphi  
 Storer, Louisa, 35, Mount-street, Grosvenor-square. Flowers  
 Storer, H. S. Chapel-st., Pentonville. Landscape and Buildings  
 Stothard, Tho. R. A. Librarian at the Royal Academy, 28, New-  
 man-street. History, Dom. Life, &c.  
 Stothard, C. as above. Sculptural Antiquities, &c.  
 Stroehling, P. E. 7, Lambeth-road, Surrey.  
 Strutt, J. G. 12, Charlotte-street, Rathbone-place. Portrait  
 Stump, S. J. 7, Cork-street, Burlington Gardens, Miniature  
 Sumpter, H. 43, Rupert-street, Coventry-street. Still Life  
  
 Tallemach, R. Serle-street, Lincoln's-inn-fields. Landscape  
 Tannock, J. 72, Newmaa-street. Portrait  
 Tayler, E. 25, Leadenhall-street. Miniature  
 Taylor, J. 12, Cirencester-place. History, Domestic Life, &c.  
 Taylor, I. jun. Ongar, Essex. Historical and Portrait  
 Terry, Mrs. 4, Mawby-place, Vauxhall. Landscape  
 Thane, W. 31, Maddox-street, Hanover-square. Landscape  
 Thatcher, C. F. Cottage-house, Paddington-green. Dom. Life  
 Thicke, Miss, 17, Duke-street, Portland-place. Miniature  
 Thielcke, H. 21, King-street, Covent-garden. Portrait  
 Thomas, W. 22, Charles-street, Cavendish-square. History,  
 Portrait, &c.  
 Thomson, Henry, R. A, 15, Newman-st. History, Portrait, &c.  
 Thomas, Mrs. 102, New Bond-street. Flowers, &c.  
 Thompson, J. R. 18, Aylesbury-street, Clerkenwell. Antiquities,  
 Architecture, &c.  
 Thompson, T. C. 13, Henrietta-st., Cavendish-square. Portrait  
 Thurston, J. Holloway. History, Domestic Life, &c.  
 Todd, R. 17, Thavies-inn. Portrait  
 Trosserelli, J. 59, Charlotte-street, Portland-place. Miniature  
 Tudor, J. O. 4, Haymarket. Landscape  
 Turner, Joseph Mallord William, R. A. Professor in Perspective  
 in the Royal Academy, Sandycombe Lodge, Twickenham,  
 and Queen Ann-street, Cavendish-square. Historical Land-  
 scape, &c.  
 Turner, G. 19, Hemming's-row, Leicester-square. History,  
 Domestic Life, &c.  
 Turner, C. Warren-street, Fitzroy-square. Portrait  
 Turner, F. C. 8, Carburton-street, Fitzroy-square. Landscape  
 Turner, T. 32, John-street, Fitzroy-square. Landscape, Minia-  
 ture, &c.  
 Turner, W. St. Giles', Oxford. Landscape



Varilat, Madame, 28, Great Castle-street, Cavendish-sq. Portrait  
 Varley, C. 95, Tottenham-court-road. Landscape  
 Varley, J. 10, Titchfield-street. Landscape  
 Varley, W. 24, Rathbone-place. Landscape  
 Vawser, G. R. 39, Brewer-street, Golden-square  
 Venning, R. 45, Rawston-street, Clerkenwell. Miniature  
 Vernon, W. 20, Leicester-square. Landscape  
 Vincent, G. 86, Newman-street. Landscape  
 Uwins, T. 1, Thavies-inn, Holborn. Hist. Dom. Life, &c.

Wageman, P. 88, Strand. Miniature  
 Walker, J. R. 440, Strand. Landscape  
 Wallis, J. S. Bolingbroke-row, Walworth. Portrait  
 Wallis, G. A. 11, Oxendon-street, Haymarket. Landscape  
 Walton, Miss A. Downing-street, Ardwick, Manchester. Fruit  
 and Flowers  
 Ward, Jas. R. A. Painter to H. R. H. the Prince Regent, 6,  
 Newman-street. Landscape, Animals, Portrait, Allegory,  
 &c.  
 Ward, J. Richmond Buildings, Dean-street, Soho. Landscape,  
 Domestic Life, &c.  
 Ward, M. T. 57, Warren-street, Fitzroy-square. Animals  
 Ward, J. 63, Upper Charlotte-street, Fitzroy-square. Portrait  
 Wate, W. 5, George-street, Blackfriars-road. Landscape  
 Watson, G. 65, Upper Charlotte-street, Fitzroy-square, and  
 Edinburgh, Portrait, Domestic Life, &c.  
 Watson, W. S. 70, Charlotte-street, Fitzroy-square. Portrait  
 Watté, A. New Charlton, Kent. Domestic Life  
 Watts, J. E. Whitcomb-street, Charing-cross. Landscape  
 Watts, W. H. 7, Southampton-street, Covent-garden. Miniature  
 Wauthier, T. M. 30, Molineux-st., Edgeware-road. Landscape  
 Webb, J. 36, Bridge-row, Deptford. Landscape  
 Webster, R. 3, Queen's-row, Pimlico. Portrait  
 Webster, G. White Lion-street, Pentonville. Marine  
 Weigall, C. H. 4, Knightsbridge-Terrace. Portrait  
 Wells, J. 33, York-buildings, New-road, Drawing Master at  
 Christ's Hospital. Landscape, &c.  
 West, Benj. President of the Royal Academy, Historical Painter  
 to His Majesty, &c. &c. 14, Newman-street  
 Westall, Richard, R. A. 6, South Crescent, Alfred-pl. Bedford-  
 square. History, Domestic Life, Portrait, &c.  
 Westall, William, A. R. A. as above. Landscape  
 Wheeler, T. 184, Fleet-street. Miniature  
 Wichelo, C. J. M. Marine and Landscape Painter to H. R. H.  
 the Prince Regent, Chalk Cottage, Brixton, Surrey



- Whitcomb, T. 4, Clarendon-square, Somer's Town. Marine  
 White, A. 3, Foundling Terrace, Gray's-inn-lane-road. Portrait  
 Wiche, J. 7, Beech-street, Barbican. - Miniature  
 Wicksteed, C. F. Denmark-street, Soho. Landscape  
 Wild, C. 159, New Bond-street. Architectural Antiquities, Perspective, &c.  
 Wilkie, David, R. A. 24, Phillimore-pl. Kensington. Dom. Life  
 Williams, E. 49, Foley-street, Portland-road. Landscape  
 Williams, R. 8, New Union-street, Morefields. Portrait  
 Williamson, J. 7, Paddington Green. Landscape  
 Willis, P. 57, Greek-street, Soho. Portrait and Still Life, &c.  
 Willis, Miss, Montpelier-row, Tickenham. Landscape  
 Willement, T. 25, Green-street, Grosvenor-square, Illuminator on Vellum and Heraldic Artist to H. R. H. the Prince Regent  
 Wiltshire, jun. T. 5, Queen-st. King's-road, Chelsea. Still Life  
 Wilson, J. 2, New Buildings, Pratt-street, Lambeth. Landscape  
 Wilson, G. 20, Denmark-street, Soho. Dom. Life, Landscape  
 Wolstenholme, D. Jun. 279, Strand. Animals  
 Wood, J. G. 7, Beaumont-street. Marylebone. Landscape, Perspective, &c.  
 Woodin, jun. S. 46, Dean-street, Soho. Portrait  
 Woolcott, C. 7, Featherstone Buildings, Holborn. Portrait  
 Worrell, A. B. 26, Church-row, St. Pancras. Landscape  
 Wright, J. Burlington Gardens. Miniature  
 Wright, J. M. 24, Duke-street, Manchester-square. Dom. Life  
 Wright, T. 3, Devonshire-street, Queen-square.  
 Wyatt, M. C. 49, Henrietta-street, Cavendish-square. History Portrait, &c.  
 Wyatt, H. 76, Lamb's Conduit-street. Portrait  
  
 Young, R. 2, New Clement's-inn Chambers. Portrait  
  
 Zeigler, H. 39, Brewer-street, Golden-square. Landscape

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## SCULPTORS.

- Andras, Miss C. Modeller in Wax to Her Majesty, Pall-mall  
 Avern, E. 52, Stanhope-street, Clare Market. Medallist  
  
 Bacon, J. 17, Newman-street  
 Bailey, Edward Hodges, A. R. A. 76, Dean-street, Soho

Behnes, W. 31, Newman-street

Bubb, J. G. 22, Grafton-street East, Fitzroy-square

Chantrey, Fran. Leggat, R. A. Belgrave place, Pimlico

Chenu, P. 23, Charles-street, Middlesex Hospital

Cochrane, J. 5, New-road, Tottenham-court

Comolli, G. B. 1, Seymour Terrace, Edgeware-road

Cornman, H. 29, Newman-street. Modeller

Coffee, W. J. Derby, and 228, Tottenham-court-road

Cundy, J. 7, Grosvenor-street West, Pimlico

Denman, J. 42, London-street, Fitzroy-square

Dunbar, J. 25, Ebury-street, Chelsea

Fish, W. C. 26, Dean-street, Soho. Gem. Sculptor and Seal  
Engraver

Fisher, W. 15, Great Castle-street, Cavendish-square

Flaxman, John, R. A. Professor in Sculpture at the Royal Aca-  
demy, and Sculptor to Her Majesty, Buckingham-street,  
Fitzroy-square

Fownes. H. 5, Coventry-street, and Battersea. Gem Sculptor

Gahagan, L. jun. 9, Swallow-street

Gahagan, S. 37, King-street West, Edgeware-road

Gahagan, V. 11, Molineaux-street, Edgeware-road

Garrard, George, A. R. A. 4, Queen's Buildings, Brompton

Garrard, C. as above

Gibson, J. Rome

Goblet, L. A. 52, Great Titchfield-street, Fitzroy-square

Heffernan, J. 30, St. George's-row, Chelsea-bridge

Henning, J. 19, Queen's-row, Pentonville

Hinchliff, J. E. 5, Mornington-place, Hampstead-road

Hopper, H. 13, Wigmore-street, Cavendish-square

Joseph, S. 68, Newman-street

Kendrick, J. 6, Upper Marylebone-street, Fitzroy-square

Legge, F. A. 4, Wallis's-place, Pimlico

Manning, C. 91, Charlotte-street, Fitzroy-square

Matzura, P. J. 7, Chapel-street, Marylebone

Marrian, J. Budd-street, Birmingham, Die Sinker

Mills, G. 9, Hadlow-street, Burton Crescent. Gem Sculptor  
 Milligan, J. 15, Nassau-street, Middlesex Hospital  
 Merrifield, T. 7, Princes-street, Bedford-square

Nicoli, F. 19, Mount-street, Grosvenor-square  
 Nollekins, Joseph, R. A. Mortimer-street, Cavendish-square

Peck, H. W. 23, Gloucester-street, Hoxton  
 Pistrucci,, —, Sculptor of Gems to H. M. Mint.  
 Pidgeon, G. F. 7, Carburton-street

Rossi, Charles, R. A. Sculptor to H. R. H. the Prince Regent,  
 opposite Devonshire-place, New-road and Grove-street,  
 Lisson Grove North, Marylebone  
 Rossi, H. New-road, Marylebone  
 Rouw, Modeller of Gems and Cameos to H. R. H. the Prince  
 Regent

Scoular, W. 50, Great Russell-street, Bloomsbury  
 Smith, F. 1, Bridge-road, Pimlico  
 Smith, C. H. 5, Portland-road

Taragnola, Chev. J. 4, Rathbone-place  
 Theakston, J. 1, Winchester-street, Pentonville  
 Turnerelli, P. Sculptor to the Kings of France, Prussia, and  
 Portugal, 67, Newman-street

Westmacott, Richard, R. A. 14, South Audley-street  
 Westmacott, Henry, Mount-street, Grosvenor-square  
 Westmacott, George, Ebury Farm-row, Chelsea  
 Wyon, W. Engraver to H. M. Mint  
 Wyon, T. Gem. Sculptor, Chief Engraver of His Majesty's  
 Seals, 30, Vauxhall-walk, Lambeth

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## ARCHITECTS.

Those marked thus † are Surveyors of Districts under the Building  
 Act of Parliament, and those with a \* are Students of the Royal  
 Academy.

Abraham, Robert, Torrington-street, Russell-square  
 †\*Acton, S. Wilson-street, Finsbury

\*Aikin, Edm. Bold-street, Liverpool, or Broad-street, City

\*Alexander, Daniel, Blackheath and London Docks

\*Allason, T. 27, South Molton-street

Atkinson, W. 20, Bentinck-street, Manchester-square

Bailey, James, Lambeth

Baker, John, 37, St. Paul's Church-yard

†Beazley, Charles, Whitehall

Beazley, Samuel, 9, Portland-street

\*Bedford, F. 3, Southampton-street, Bloomsbury-square

Bond, J. L. 87, Newman-street

Brooks, William, 52, Doughty-street, Foundling Hospital

Browne, Robert, Kew and 30, Cadogan-place

†Chawner, Thomas, Guildford-street

†Cockerell, Samuel Pepys, 8, Old Burlington-street

Cockerell, C. R. as above

†Crunden, J. Hereford-street, Oxford-street

Cundy, T. jun. 1, Belgrave-Terrace, Pimlico

Dance, George, R. A. 29, Upper Gower-street

Dearn, T. D. W. Cranbrook, Kent

Edwards, F. 8, Salisbury-street, Strand

\*Elmes, James, 29, Charlotte-street, Portland-place

Elsam, Richard, 61, Lamb's Conduit-street

Foulston, J. Burton Crescent, and Plymouth

Gandy, Joseph, A. R. A. 61, Greek-street, Soho

Gandy, M. 1, Dorset-place, Pancras

\*Gardiner, John B. Wormwood-street, Bishopsgate

\*Garling, H. Little James-street, Bedford-row

†Gibson, Jesse, Grove-street, Hackney

Gwilt, George, F. S. A. Union-street, Borough

\*Gwilt, Joseph, F. S. A. 20, Abingdon-street, Westminster

Goldcutt, J. 39, Clarges-street, Piccadilly

Good, 75, Hatton-garden

Goodwin, Francis, Francis-street, Tottenham-court-road

Habershon, M. 61, Mortimer-street, Cavendish-square

Hakewill, Henry, 3, Hinde-street, Manchester square.

\*Hardwick, Thomas, 55, Berners'-street

Hardwick, Philip, 36, Great Marlborough-street

Hopper, Thomas, jun. 42, Upper Berkeley-street

Hué, W. B. Leigh-street, Burton Crescent

Hurlbatt, F. Church-row, Newington, Surry



I Anson, Wm. Lawrence Pountney-lane  
 Inwood, H. W. 3, Southampton-place, Euston-square  
 Ireland, Joseph, 28, Old Burlington-street  
 †Jupp. W. 81, Hatton-garden

Kay, J. 12, Bedford-street, Bedford-square  
 Kendall, H. E. 21, New-street, Spring Gardens  
 \*†Kinnaird, William, jun. 309, High Holborn

Laing, David, 48, Hatton-garden  
 Lee, Thos. jun. 64, Upper Charlotte-street, Fitzroy-square  
 Loudon, John Claudius, Horticultural Architect and Landscape  
     Gardener, Bayswater-house, Bayswater  
 Lugar, R. Featherstone Buildings, High Hoborn

\*Malliphant, G. 11, Chapel-street, South Audley-street  
 Medland, James, Kent-road  
 Milne, William Chadwell, New River Head  
 †Montague, W. Guildhall, London

Nash, John, 29, Dover-street  
 Newman, John, Bridge-house, Southwark

Paterson, S. 12, Holborn-court, Grays Inn  
 Papworth, J. B. 6, Bath-place, New-road  
 †Pilkington, William, Whitehall  
 Pocock, W. F. Trevor-terrace, Knightsbridge  
 Porden, W. 59, Berners'-street

Randall, James, 3, Fitzroy-square  
 Rebecca, J. B. 4, Leicester-square  
 Repton, John Adey, Hare-street, Rumford  
 Rhodes, Henry, 15, Norton-street, Portland-place  
 Robinson, P. F. 29, Lower Brook-street  
 Robinson, Samuel, Blackfriars-road  
 Robson, John, 2, Great Marlborough-street  
 Rolfe, W. E. Tanners-hill, Enfield

Sanders, J. Reigate, Surrey  
 Saunders, George, 252, Oxford-street  
 \*Savage, Jas. 34, Walbrook  
 Searle, John, Kent-road  
 †Seward, Henry Hake, 39, Craven-street, Strand  
 Shaw, J. 28, Gower-street, Bedford-square  
 Smirke, Rob. jun. R. A. Albany, Piccadilly

† Smith, George, Bread-street Hill, Doctor's Commons  
Soane, John, R. A., F. A. S. Professor of Architecture in the  
Royal Academy, &c. &c. Lincoln's-inn-fields  
Spiller, James, 35, Guildford-street

Tappen, Geo. 8, Charles-street, St. James's-square  
Tatham, Charles Heathcote, 1, Queen-street, May-fair

Underwood, George Allen, 28, Hart-street, Bloomsbury-square

Walker, Joseph, Bread-street-hill, Doctors Commons  
Walters, John, 11, Fenchurch-buildings  
Ware, S. John-street, Adelphi  
Wilkins, W. 36, Weymouth-street, Portland-place  
Wyatt, Benjamin, Foley-place  
Wyatt, Jeffrey, 50, Lower Brook-street  
Wyatt, Louis, Albany, Piccadilly

Yenn, John, R. A. Kensington-palace

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## ENGRAVERS IN LINE.

N.B.—A. E. R. A. means Associate Engraver of the Royal Academy

Angus, William, 4, Gwynn's-buildings, City-road  
Armstrong, Cosmo, Highgate

Basire, James, Quality-court, Chancery-lane  
Bennet, Job, 475, Strand  
Blake, William, South Molton-street  
Bragge, T. Devonshire-place, Edgeware-road  
Bromley, William A. E. R. A. Byfleet, near Cobham, Surry  
Bromley, W. jun. as above  
Burnett, John, Sloane-square, Chelsea  
Byrne, John, John-street, Tottenham-court-road  
Byrne, Letitia, as above

Collyer, Joseph, A. E. R. A. Constitution-row, Gray's-Inn-lane  
Cooke, George, 96, Goswell-street-road

Cooke, Henry, 96, Goswell-street  
 Cooke, W. B. 13, Judd-place East, New-road-  
 Corbould, George, 6, Great Coram-street  
 Corner, John, 48, Tufton-street, Westminster

Davis, James, Coleman-street, Camberwell  
 Deeble, William, Pentonville  
 Delatre, North-end, Fulham

Edwards, Joseph, Tottenham-court-road  
 Engleheart, Francis, Bayham-street, Camden Town  
 Engleheart, J. as above

Fittler, James, A. E. R. A. and Engraver to His Majesty, 62,  
 Upper Charlotte-street, Fitzroy-square  
 Finden, William, John--street, Fitzroy-square  
 Finden, Edward, ditto

Golding, J. St. John's-street, West Smithfield  
 Greig, J. No. 1, High-street, opposite the Green, Islington

Hawksworth, John, Barnsbury-street, Islington  
 Heath, James, A. E. R. A. Historical Engraver to His Majesty,  
 and to H. R. H. the Prince Regent, 15, Russell-place,  
 Fitzroy-square  
 Heath, Charles, 6, Seymour-place, Euston-square  
 Hobson, Henry, Upper Titchfield-street  
 Holloway, Thomas, Hampton-court  
 Howlett, B. Clapham

Lacey, T. 10, White Conduit-street  
 Landseer, John, A. E. R. A.—F. S. A. Engraver to the King, &c.  
 33, Foley-street, Portland-place  
 Landseer, T. as above  
 Le Keux, John, Finsbury Colour Works, City-road  
 Le Keux, Henry, 14, Judd-place East  
 Lewis, J. Camden Town  
 Lowry, Wilson, F. R. S. &c. Upper Titchfield-street

Middiman, Samuel, Upper Titchfield-street  
 Milton, Thomas, Martlet-court, Bow-street  
 Mills, J. St. John-street, Smithfield  
 Mitan, J. Warren street, Fitzroy-square  
 Moses, Henry, 1, Portland-place, Wandsworth-road, Surrey  
 Noble, George, 5, Goodge-street  
 Noble, S. 23, Arlington-street, Camden Town

Pollard, Robert, Holloway

Pye, John, 42, Upper Cirencester-place, Fitzroy-square

Pye, Charles, Euston-place, New-road

Raimbach, Abraham, Warren-street, Fitzroy-square

Ranson, Thomas, 31, Judd-place West, Somers' Town

Rawle, S. Little Mary-street, New-road

Roberts, E. J. City-road

Roffe, John, 8, Euston-street, New-road

Roffe, R. 34, Kenton-street, Brunswick-square

Rhodes, R. 16, Grove place, Camden Town

Sands, R. Sandhurst, Hants

Scott, John, Rosamond-street, Spa-fields

Sharpe, W. Member of the Imperial Academy of Arts, Vienna,  
25, Prince's-street, Wardour-street, Soho; and East Acton.

Shipster, R. Greenwich

Shury, J. Charter-house-street

Skelton, W. 1, Stafford-place, Pimlico

Skelton, Joseph, Oxford

Slann, R. Hampton Court

Smith, W. R. 5, Seymour-crescent, Euston-square

Smith, J. T. Chandos-street, Covent-garden

Stewart, ———, Somers' Town

Storer, J. Chapel-street, Pentonville

Storer, H. S. as above.

Taylor, Isaac, Ongar, Essex

Thompson, P. 5, Reeve's-place, Hoxton

Turrell, J. 11, Gee-street, Clarendon-square

Varrall, J. C. Kent-road

Warren, Charles, 9, Constitution-row, Gray's-inn-road

Warren, A. W. Chapel-street, Pentonville

Walker, J. G. Bungay, Suffolk

Wallis, W. White Lion-street, Pentonville

Webb, T. S. Hampton Court

Wedgwood, J. T. Portman-place, Edgeware-road

Woolnoth, W. Cross-street, Islington

Worthington, W. H. Compton-street, Russell-square



## ENGRAVERS IN CHALK, OR LINE AND STIPPLE MIXED.

Agar, J. S. 59, Stafford-place, Pimlico

Blood, T. Plaistow, Essex

Bocquet, E. 6, Paradise-row, Lambeth

Bond, W. 87, Newman-street

Bourlier, Miss M. A. Hampton Court

Chapman, J. Doctors Commons

Cheeseman, Thomas, 71, Newman-street

Cooper, Robert, 1, Edward-street, Hampstead-road

Cook, H. R. 29, Queen's-row, Walworth

Easton, A. 18, Henrietta-street, Covent-Garden

Freeman, S. Grenville-street, Camden Town

Fry, W. T. 3, Foundling-terrace, Gray's-inn-road

Godby, James, Cleveland-street, Fitzroy-square

Holl, William, Bayham-street, Camden Town

Knight, C. Hammersmith

Minasi, James, Crawford-street, Mary-le-bone

Meyer, Henry, 62, Great Russell-street, Bloomsbury

Nugent, T. 54, Great Russell-street

Picart, C. 4, Great Smith-street, Westminster

Richter, H. Newman-street

Scriven, Edw. Historical Engraver to their R. H. the Prince  
Regent, and Princess of Wales, 51, Clarendon-square,  
Somers' Town

Siever, R. W. 34, Southampton-row, Russell-square

Smith, B. 21, Judd-place West, Somers' Town

Thieleke, H. 21, King-street, Covent-garden  
Tomkins, Peltro William, 54, New Bond-street  
Thomson, James, Somers' Town.

Williamson, Thomas, Charlton-street, Somers' Town  
Wood, J. G. 7, Beaumont-street, Mary-le-bone  
Woolnoth, T. Cross-street, Islington

Vendramini, J. Brompton-row

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## MEZZOTINTO ENGRAVERS.

Clint, George, 83, Gower street, Bedford-square

Dickenson, William, Twickenham  
Dawe, Henry, Warren-street, Fitzroy-square

Earlom, Richard, Baynes-row, Spa-fields

Hodgetts, Thomas, Lisson-green, Paddington

Lupton, P.

Maile, George  
Meyer, Henry, 62, Great Russel-street, Bloomsbury  
Murphy, John, Howland-street, Fitzroy-square

Reynolds, S. W. Kensington Gravel-pits

Say, William, 92, Norton-street, Fitzroy-square

Turner, Charles, 56, Warren street, Fitzroy-square

Walker, James, Engraver to H. I. M. Alexander, Emperor of all  
the Russias, and Member of the Imperial Academy of Arts  
of St. Petersburg, &c.

Ward, William, A. E. R. A. Engraver to their R. H.'s the  
Prince Regent and Duke of York, 57, Warren-street, Fitz-  
roy-square

Young, John, Engraver to H. R. H. the Prince Regent, Keeper of the British Institution, Honorary Secretary to the Artists' General Benevolent Institution &c. 65, Upper Charlotte-street, Fitzroy-square.

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## AQUATINTA ENGRAVERS.

Bailey, —, 27, Tufton-street, Westminster

Bennett, W. J. 36, Park-street, Baker-street

Bluck, J. Mansfield-place, Kentish Town

Brookshaw, —, Trafalgar-place, South-end Kensington

Calvert, Frederick, 27, Clipstone-street, Marylebone

Cartwright, 56, London-street, Fitzroy-square

Clarke, John, 27, Dartmouth-street, Westminster

Daniell, William, A. R. A. 9, Cleveland-street, Fitzroy-square

Dubourg, W. 44, Walsingham-place, Lambeth

Edy, J. W. 1, Hodson-street, Francis-street, Newington, Surry

Gleadah, J. 3, Southampton-crescent, Euston-square

Green, J. Wells-street, Oxford-street

Hamble, —, Lambeth

Hassell, 27, Richard-street, Pentonville

Havell, D. L. Chapel-street, Tottenham-court-road

Havell, D. 5, Chandos-street, Covent Garden

Hawkins, George, 11, Queen-street, Golden-square

Jenkins, J. 7, Little Russel-street, Bloomsbury

Kennion, C. J. 51, Upper Charlotte-street, Fitzroy-square

Lewis, F. C. 9, Southampton-row, New-road

Lewis, G. R. as above

Pickett, W. 25, Knightsbridge

Reeve, Richard, 34, Hampton-street, Camden-town  
Roberts, E. J. North-street, City-road  
Rosenberg, C. 27, Regent-street, Lambeth

Stadler, J. C. 15, Villers-street, Strand  
Sutherland, L. 71, Tottenham-court-road

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## ENGRAVERS ON WOOD.

Alsop, G. A. 23, Moor-street, Edgeware-road  
Armstrong, George, Newcastle-upon-Tyne  
Austin, Richard and Son, Paul's-alley, Barbican

Barnsby, J. Angel-court, Strand  
Berryman, John, 15, Gough-square, Fleet-street

Berry, R. 6, St. Dustan's-court, Fleet-street  
Bewick, Thomas, Newcastle-upon-Tyne  
Branston, R. Holloway  
Byfield, John, Cornwall-place, Holloway  
Byfield, Miss, as above

Craig, Frederick, Edinburg, or London

Dodd, D. Branch-row, Hoxton

Harvey, W. 24, Norfolk-street, Middlesex Hospital  
Hughes, W. 8, Smith-street, Northampton-square

Lee, James, Anderson's-road, City-road

March, ———, Fleet-street

Nesbit, Charlton, Swallowwell, near Newcastle-upon-Tyne

Thompson, Charles, Barden-place, Peckham, and 3, Rue de  
Brodeurs, Paris  
Thompson, John, Barden-place, Peckham

White, Henry, Wynyatt-street, Islington  
Willis, E. 62, Compton-street, Clerkenwell



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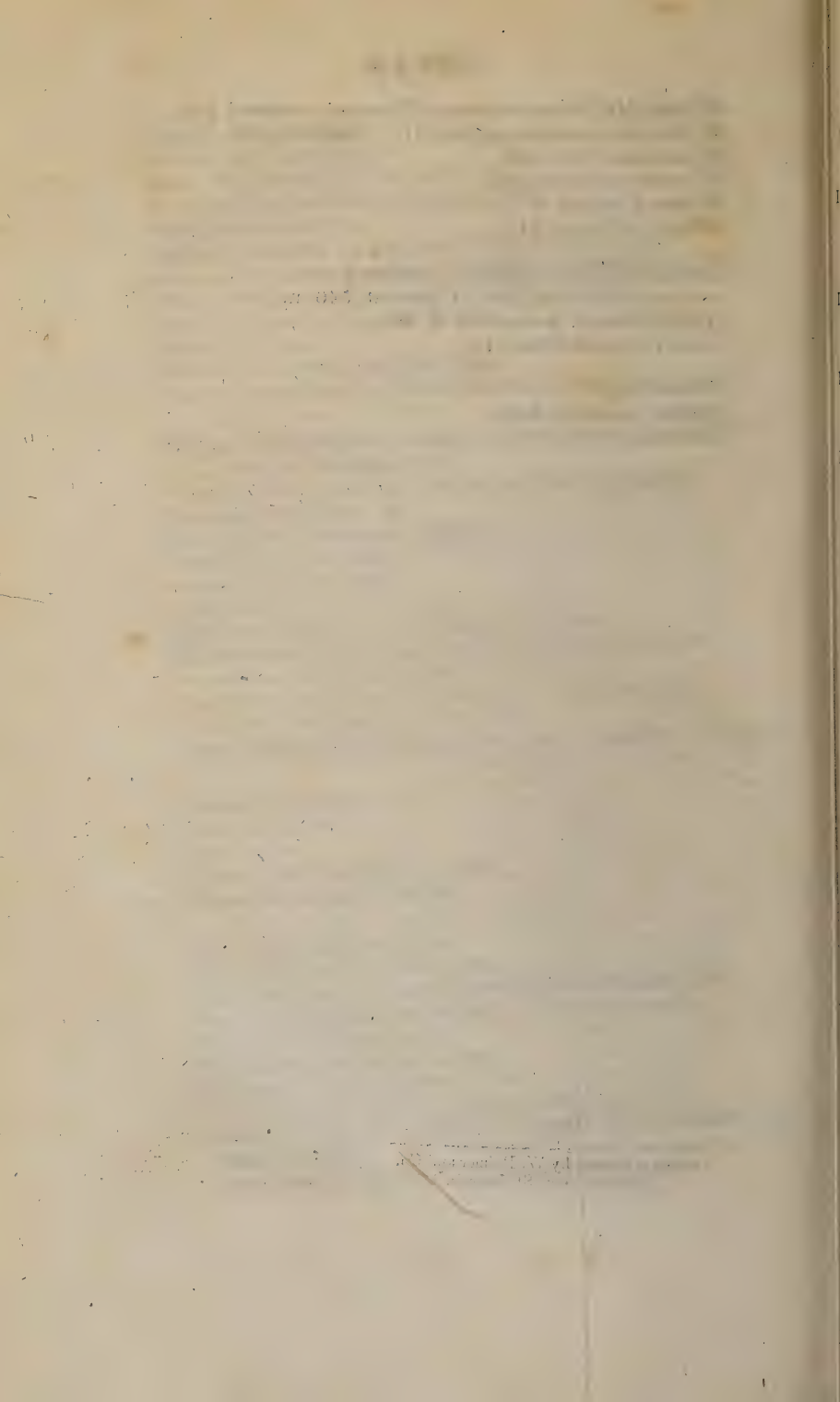
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## TO CORRESPONDENTS.

The article signed Philographicus, complaining of a charge recently made against a respectable class of artists and engravers, was composed, corrected, and had nearly gone to press: but a counter-article has been received, saying the whole matter is referred to three artists of eminence, and that a satisfactory explanation will shortly appear. It was therefore conceived but proper to take it out for the present, and, if such explanation be not satisfactory, the article shall certainly appear in our next.

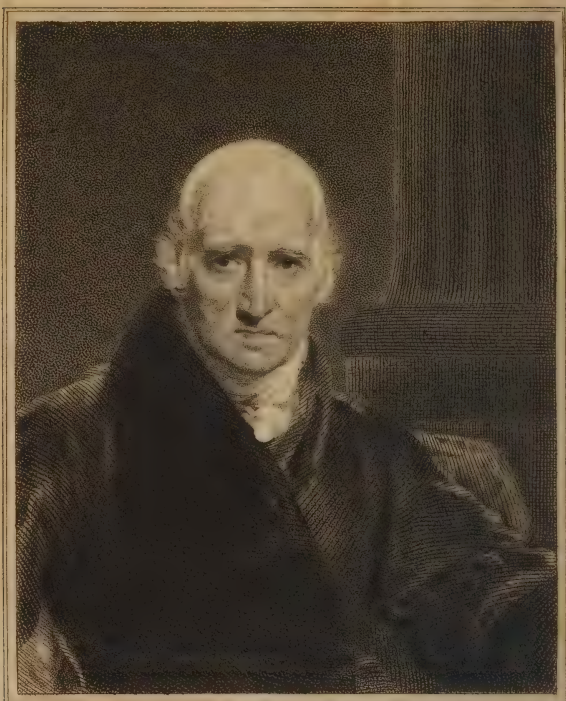
The comparison between architecture and literature, and the account of the newly invented siderographic plan, in our next.

Hortensius Tickle has not sent his promised reply.

Mr. Fuseli's lectures, and other important articles, are postponed to our next from a want of room.







*Painted by S. T. Lawrence P.R.A.*

*Engraved by F. Barlow Esq. Engraver to the King*

BENJAMIN WEST ESQ.

P. R. A.

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# ANNALS OF THE FINE ARTS.

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“ I am no prophet, nor the son of a prophet ; but I will venture to predict, that if ever the ancient, great and beautiful taste in painting revives, it will be in England.”— RICHARDSON.

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ART. I. *Some Experiments and Observations on the Colours used in Painting by the Ancients.*  
By SIR HUMPHRY DAVY, L.L.D., F.R.S.

TO THE EDITOR OF ANNALS OF THE FINE ARTS.

MR. EDITOR, — I have accidentally met with the following most admirable paper in the Philosophical Transactions of the Royal Society for 1815. It appears calculated to be of the greatest use to artists ; and the name of the celebrated author must give additional weight to the result of his experiments. It will be well if the painters will attend to his sound advice about ochres, dark reds, and earths.

The great Greek painters, says Sir Humphry Davy, like the most illustrious artists of the Roman and Venetian school, were probably, however, *sparing in their use of florid tints* in historical and moral painting, and produced their effects rather by the contrast of colouring, &c. &c. than *brilliant drapery*.

But I ought not to anticipate, Mr. Editor, and must conclude by hoping Sir Humphry Davy

will not let his labours end with this paper, on a subject so vital to the durability of great works.

Is it not strange that this paper should be so little known among painters? especially when, four years ago, an additional number were printed by the Royal Society, and sent over to the Royal Academy for the benefit of the art! If the Academy had had the least particle of public spirit, the members would have caused 1500 or 2000 to be printed off, and then publicly advertised, that every exhibitor should be entitled to a copy by application at the Royal Academy. This would have done some good; but Sir Humphry Davy's advice about *florid tints*, I grievously suspect, rather touched the ulcerous place too pungently.—Yours, &c.

B. R. H.

*Some Experiments and Observations on the Colours used in Painting by the Ancients. By SIR HUMPHRY DAVY, L.L.D., F.R.S.*

[Read at the Royal Society February 23, 1815.]

### I. *Introduction.*

THE importance the Greeks attached to pictures, the estimation in which their great painters were held, the high prices paid for their most celebrated productions, and the emulation existing between different states with regard to the possession of them, prove that painting was one

of the arts most cultivated in ancient Greece; the mutilated remains of the Greek statues, notwithstanding the efforts of modern artists during three centuries of civilization, are still contemplated as the models of perfection in sculpture; and we have no reason for supposing an inferior degree of excellence in the sister art, amongst a people to whom genius and taste were a kind of birthright, and who possessed a perception which seemed almost instinctive, of the dignified, the beautiful and the sublime.

The works of the great masters of Greece are unfortunately, entirely lost. They disappeared from their native country during the wars waged by the Romans with the successors of Alexander, and the latter Greek republics; and were destroyed either by accident, by time, or by barbarian conquerors, at the period of the decline and fall of the Roman empire.

The subjects of many of these pictures are described in ancient authors, and some idea of the manner and style of the Greek artists may be gained from the designs of the vases, improperly called Etruscan, which were executed by artists of Magna Græcia, and many of which are probably copies from celebrated works: and some faint notion of their execution and colouring may be gained from the paintings in fresco found at Rome, Herculaneum and Pompeii.

These paintings, it is true, are not properly Greek, yet whatever may be said of the early



existence of painting in Italy as a native art, we are certain that, at the period when Rome was the metropolis of the world, the Fine Arts were cultivated in that city exclusively by Greek artists, or by artists of the Greek schools. By comparing the descriptions of VITRUVIUS\* and PLINY with those of THEOPHRASTUS†, we learn that the same materials for colouring were employed at Rome and Athens; and of thirty great painters that Pliny mentions whose works were known to the Romans, two only are expressly mentioned as born in Italy, and the rest were Greeks. Ornamental fresco painting was indeed generally exercised by inferior artists; and the designs on the walls of the houses of Herculaneum and Pompeii, towns of the third or fourth order, can hardly be supposed to offer fair specimens of excellence, even in this department of the art: but in Rome, in the time of her full glory, and in the ornaments of the imperial palace of the first Cæsars, all the resources of the distinguished artists of that age were probably employed. PLINY names CORNELIUS PINUS and ACCIUS PRISCUS as the two artists of the greatest merit in his own time, and states, that they painted the Temple of Honour and Virtue‡, “Imperatorii Vespasiano Augusto restituenti,” and it is not improbable that these artists had a share in

\* De Architectura, lib. vii. cap. 5.      † De Lapidibus.

‡ Plin. Nat. Hist. lib. xxxv. cap. 37.

executing, or directing the execution of, the paintings and ornaments of the baths of Titus; and at this period the works of Zeuxis, Parrhasius, Timanthes, Apelles and Protagoras were exhibited in Rome, and must have guided the taste of the artists. The decorations of the baths were intended to be seen by torch light, and many of them at a considerable elevation, so that the colours were brilliant and the contrast strong; yet still these works are regarded by connoisseurs as performances of considerable excellence: the minor ornaments of them have led to the foundation of a style in painting which might, with much more propriety, be called Romanesque than Arabesque: and no greater eulogy can be bestowed upon them than the use to which they have been applied by the greatest painter of modern times, in his exquisite performances in the Vatican. In these and in other works of the same age, the effect of the ancient models is obvious; and the various copies and imitations that have been made of these remains of antiquity, have transferred their spirit into modern art, and left little to be desired as to those results which the skill of the painter can command. There remains, however, another use to which they may be applied, that of making us acquainted with the *nature* and *chemical composition* of the colours used by the Greek and Roman artists. The works of THEOPHRASTUS, DIOSCORIDES, VITRUVIUS and PLINY, contain

descriptions of the substances used by the ancients as pigments; but hitherto, I believe, no experimental attempt has been made to identify them, or to imitate such of them as are peculiar\*. In the following pages I shall have the honour of offering to the Society an investigation of this subject. My experiments have been made upon the colours found in the baths of Titus, and the ruins called the baths of Livia, and in the remains of other palaces and baths of ancient Rome, and in the ruins of Pompeii. By the kindness of my friend, the celebrated CANOVA, who is charged with the care of the works connected with ancient art in Rome, I have been enabled to select, with my own hands, specimens of the different pigments that have been found in vases discovered in the excavations, lately made beneath the ruins of the palace of Titus, and to compare them with the colours fixed on the walls, or detached in fragments of stucco: and Signor NELLI, the proprietor of the Nozze Aldobrandine, with great

\* In the 70th volume of the *Annales de Chimie*, page 22, M. CHAPTAL has published a paper on seven colours found in a colour-shop at Pompeii. Four of these he found to be natural colours, ochres, a specimen of Verona green, and one of pumice stone. Two of them were blues, which he considers as compounds of alumine and lime with oxide of copper, and the last a pale rose colour, which he regards as analogous to the lake formed by fixing the colouring matter of madder upon alumine. I shall again refer to the observations of M. CHAPTAL in the course of this paper. It will be found, on perusal, that they do not supersede the inquiry mentioned in the text.

liberality permitted me to make such experiments upon the colours of this celebrated picture, as were necessary to determine their nature. When the preservation of a work of art was concerned, I made my researches upon mere atoms of the colour, taken from the place where the loss was imperceptible: and without having injured any of the precious remains of antiquity, I flatter myself, I shall be able to give some information not without interest to scientific men as well as to artists, and not wholly devoid of practical applications;

## II. *Of the Red Colours of the Ancients.*

Amongst the substances found in a large earthen vase, filled with mixtures of different colours with clay and chalk, found about two years ago in a chamber at that time opened in the baths of Titus, are three different kinds of red. One bright and approaching to orange, another dull red, a third a purplish red\*. On exposing the bright red to the flame of alcohol, it became darker red, and on increasing the heat by a blow-pipe, it fused into a mass having the appearance of litharge, and which was proved to be this substance by the action of sulphuric and muriatic acids. This colour is consequently minium, or the red oxide of lead.

On exposing the dull red to heat, it became

\* Nearly the same tint as prussiate of copper.



black, but on cooling it recovered its former tint. When heated in a glass tube it afforded no volatile matter condensible by cold but water. Acted on by muriatic acid, it rendered it yellow, and the acid, after being heated upon it, yielded an orange coloured precipitate to ammonia. When fused with hydrate of potassa, the colour rendered it yellow; and the mixture, acted on by nitric acid, afforded silica and orange oxide of iron. It is evident from these results that the dull red colour is an iron ochre.

The purplish red submitted to experiments, exhibited similar phenomena, and proved to be an ochre of a different tint.

In examining the fresco paintings in the baths of Titus, I found that these colours had been all of them used, the ochres particularly in the shades of the figures, and the minium in the ornaments on the borders.

I found another red on the walls, of a tint different from those in the vase and much brighter, and which had been employed in various apartments, and formed the basis of the colouring of the niche and other parts of the chamber in which the Laocoon is said to have been found. On scraping a little of this colour from the wall, and submitting it to chemical tests, it proved to be vermilion or cinnabar, and on heating it with iron filings, running quicksilver was procured from it.

I found the same colour on some fragments of

ancient stucco in a vineyard near the pyramidal monument of CAIUS CESTIUS.

In the Nozze Aldobrandine, the reds are all ochres. I tried on these reds the action of acids, of alkalies, and of chlorine; but could discover no traces either of minium or vermilion in this picture.

Alinium was known to the Greeks under the name of *σανδαράχη*\*, and to the Romans under that of *cerussa usta*. It is said by PLINY†, to have been discovered accidentally, by means of a fire that took place at the Piræus, at Athens. Some ceruse, which had been exposed to this fire, was found converted into minium, and the process was artificially imitated: and he states, that it was first used as a pigment by NICIAS‡.

Several red earths used in painting are described by THEOPHRASTUS, Vitruvius|| and Pliny. The Sinopian earth, the Armenian earth, and the African ochre, which had its red colour produced by calcination.

Cinnabar or vermilion was called by the Greeks *κιννabarι*, and by the Romans minium. It is said by THEOPHRASTUS§ to have been discovered by CALLIAS, an Athenian, ninety years before PRAXIBULUS, and in the 349th year of Rome, and was prepared by washing the ores of

\* Dioscorides, lib. v. 122.

† Lib. xxxv. cap. 20.

‡ Pliny, lib. xxxv. cap. 20. Dioscorides, lib. v. cap. 109.

|| De Architectura, lib. vii. cap. 7. § De Lapid. cap. 104.

quicksilver. According to PLINY\*, who quotes VERRIUS, it was a colour held in great esteem in Rome at the time of the Republic; on great festivals it was used for painting the face of Jupiter Capitolinus, and likewise for colouring the body of the victor in the triumphal processions,—“ sic Camillum triumphasset.” PLINY mentions, that even in his time vermilion was always placed at triumphal feasts amongst the precious ointments; and that the first occupation of new censors of the Capitol, was to fill the place of vermilion painter to Jupiter.

Vermilion was always a very dear colour amongst the Romans; and we are informed by PLINY, that to prevent the price from being excessive, it was fixed by government. The circumstance of the chambers in the baths of Titus being covered with it, affords proof in favour of their being intended for imperial use; and we are expressly informed by the author I have just quoted, that the Laocoon, in his time, was in the palace of Titus†: and the taste of the ancients in selecting a colour to give full effect to their master-pieces of sculpture, was similar to that of a late celebrated English connoisseur.

\* Lib. xxxiii. cap. 36. Nunc inter pigmenta magnæ auctoritatis, et quondam apud Romanos non solum maximæ, sed etiam sacræ.

† Ibid.

‡ Lib. xxxvi. cap. 4. Sicut in Laocoonte, qui est in Titi Imperatoris domo, opus omnibus et picturæ et staturæ artis præponendum.

PLINY describes a second or inferior sort of vermilion formed by calcining stone found in veins of lead. It is evident that this substance was the same as our minium, and the Roman cerussa usta and the stones alluded to by PLINY must have been carbonate of lead: and he states distinctly, that it is a substance which becomes red only when burnt.

### III. *Of the Yellows of the Ancients.*

A large earthen pot, found in one of the chambers of the baths of Titus contains a quantity of a *yellow paint*, which, submitted to chemical examination, proved to be a mixture of yellow ochre with chalk or carbonate of lime.

This colour is used in considerable quantities in different parts of the baths; but principally in the least ornamented chambers, and in those which were probably intended for the use of the domestics. In the vase to which I alluded in the last section, I found three different yellows; two of them proved to be yellow ochres mixed with different quantities of chalk, and the third a yellow ochre mixed with red oxide of lead, or minium.

The ancients procured their yellow ochre\* from different parts of the world, but the most esteemed, as we are informed by PLINY, was the Athenian ochre; and it is stated by VITRUVIUS,

\* ὤχρα, Theophrastus de Lapidibus.



that in his time the mine which produced this substance was no longer worked.

The ancients had two other colours, which were orange or yellow; the auripigmentum, or *ἀρσενικόν*, said to approach to gold in its colour, and which is described by VITRUVIUS\* as found native in Pontus, and which is evidently sulphuret of arsenic; and a *pale sandarach*, said by PLINY to have been found in gold and silver mines, and which was imitated at Rome by a partial calcination of ceruse, and which must have been massicot, or the yellow oxide of lead mixed with minium. That there was a colour called by the Romans sandarach, different from pure minium, is evident from what PLINY says, namely, that the palest kind of orpiment resembles sandarach, and from the line of NÆVIUS, one of the most ancient Latin poets—"Merula sandaracino ore:" so that this colour must have been a bright yellow similar to that of the beak of a blackbird†. DIOSCORIDES describes the best *σανδαράχη* as approaching in colour to vermilion‡, and the Greeks probably always applied this term to minium; but the Romans seemed to have used it in a different sense; and some confusion was natural when different colours were prepared from the same substance by different degrees of calcination.

I have not detected the use of orpiment in

\* Vitruvius, lib. vii.

† Histoire de la Peinture ancienne, page 199. ‡ Lib. v. 122.

any of the ancient fresco paintings; but a deep yellow approaching to orange, which covered a piece of stucco in the ruins near the monument of CAIUS CESTIUS, proved to be oxide of lead, and consisted of massicot mixed with minium. It is probable, that the ancients used many colours from lead of different tints between the usta of PLINY, which was our minium, and imperfectly decomposed ceruse, or pale massicot.

The yellows in the Aldobrandini picture are all ochres. I examined the colours in a very spirited picture on the wall of one of the houses at Pompeii, of a lion and a man: they all proved to be red and yellow ochres.

#### *IV. Of the Blue Colours of the Ancients.*

Different shades of blue are used in the different apartments of the baths of Titus, and several very fine blues exist in the mixtures of colours to which I have referred in the last two sections.

These blues are pale or darker, according as they contain larger or smaller quantities of carbonate of lime, but when this carbonate of lime is dissolved by acids, they present the same body colour, a very fine blue powder, similar to the best smalt or to ultramarine, rough to the touch, and which does not lose its colour by being heated to redness; but which becomes agglutinated and semifused at a white heat.

This blue I found, was very little acted on by acids. Nitro-muriatic acid by being long boiled upon it gained, however, a slight tint of yellow, and afforded proofs of the presence of oxide of copper.

A quantity of the colour was fused for half an hour with twice its weight of hydrate of potassa; the mass which was bluish green, was treated by muriatic acid in the manner usually employed for the analysis of siliceous stones, when it afforded a quantity of silica equal to more than three-fifths of its weight. The colouring matter readily dissolved in solution of ammonia, to which it gave a bright blue tint, and it proved to be oxide of copper. The residuum afforded a considerable quantity of alumine, and a small quantity of lime.

Amongst some rubbish that had been collected in one of the chambers of the baths of Titus, I found several large lumps of a deep blue frit, which when powdered and mixed with chalk, produced colours exactly the same as those used in the baths, and which when submitted to chemical tests were found to be the same in composition.

The minute quantity of lime found in this substance was not sufficient to account for its fusibility: it was therefore reasonable to expect the presence of a fixed alkali in it; and on fusing some of it with three times its weight of boracic acid, and treating the mass with nitric acid and

carbonate of ammonia, and afterwards distilling sulphuric acid from it, I procured from it sulphate of soda, which proves that it was a frit made by the means of soda, and coloured with oxide of copper.

The undiluted colour in its form of frit is used for ornamenting some of the mouldings detached from the ceilings of the chambers in the baths of Titus: and the walls of one chamber between the compartments of red marble, bear proofs of having been covered with this frit, and retain a considerable quantity of it.

There is every reason to believe, that this is the colour described by THEOPHRASTUS as discovered by an Egyptian king\*; and of which the manufactory is said to have been anciently established at Alexandria.

VITRUVIUS speaks of it, under the name of *cæruleum*†, as the colour used commonly in painting chambers, and states, that it was made in his time at Puzzoli, where the method of fabricating it was brought from Egypt by VESTORIUS; he gives the method of preparing it by heating strongly together sand, *flos nitri*‡, and filings of copper.

PLINY mentions other blues, which he calls species of sand (*arenæ*) from the mines of Egypt, Scythia and Cyprus. These natural blues, there

\* De Lapidibus, sect. xcviij. † Lib. vii. cap. 11.

‡ This identifies the *nitrum* of the ancients with carbonate of soda.



is reason to believe, were different preparations of lapis lazuli, and of the blue carbonates and arseniates of copper.

Both PLINY and Vitruvius speak of the Indian blue, which the first author states to be combustible, and which was evidently a species of indigo.

I have examined several blues in the fragments of fresco painting, from the ruins near the monument of CAIUS CESTIUS. In a deep blue approaching in tint to indigo, I found a little carbonate of copper, but the basis of this colour was the frit before described.

The blues in the Nozze Aldobrandine, from their resisting the action of acids, and from the effects of fire, I am inclined to consider as composed of the Alexandrian or Puzzuoli blue.

In an excavation made at Pompeii, in May 1814, at which I was present, a small pot containing a pale blue colour was dug up, which the exalted personage by whose command the excavation was made, was so good as to put into my hands. It proved to be a mixture of carbonate of lime with the Alexandrian frit\*.

Vitruvius states, that the ancients had a mode of imitating the Indian blue or indigo, by mixing the powder of the glass called by the Greeks *ύαλος* with selinusian “creta,” or annularian

\* This probably is the same colour as that examined by M. CHAPTAL. He did not search in it for alkali, or there is every reason to suppose he would have found soda.

“creta,” which was white clay or chalk, mixed with stained glass; the same practice is likewise referred to by PLINY.

There is much reason for supposing that this stained glass, or *ύαλος*, was tinged with oxide of cobalt, and that these colours were similar to our smalt. I have not found any powdered colour of this kind in the baths of Titus, or in any other Roman ruins; but a blue glass tinged with cobalt is very common in those ruins, which, when powdered, forms a pale smalt.

I have examined many pastes and glasses that contain oxide of copper; they are all bluish green, green, or of an opaque watery blue. The transparent blue glass vessels which are found with the vases in the tombs of Magna Græcia are tinged with cobalt, and on analyzing different ancient transparent blue glasses, which Mr. MILLINGEN was so good as to give me, I found cobalt in all of them\*.

THEOPHRASTUS, in speaking of the manufacture of glass, states, as a report, that *χαλκός* was used to give it a fine colour, and it is extremely probable that the Greeks took cobalt for a species

\* The mere fusion of these glasses with alkali, and digestion of the product with muriatic acid, was sufficient to produce a sympathetic ink from them; even the silica separated by the acid gained a faint blue green tint by heat, and the solution in muriatic acid became permanently green by the action of sulphuric acid—a phenomenon Dr. MARCET has observed as belonging to the muriatic of cobalt.

of χαλκός. I have examined some Egyptian pastes which are all tinged blue and green with copper; but though I have made experiments on nine different specimens of ancient Greek and Roman *transparent* blue glass, I have not found copper in any, but cobalt in all of them\*.

### V. *Of the ancient Greens.*

The cieling of the chambers called the baths of Livia is highly ornamented with gilding and paintings; the larger paintings have been removed, but the ground-work and the borders remain. A fragment detached from the borders, which appears of the same colour as the ground-work, was of a deep sea-green. The colouring matter examined, proved to be soluble in acids with effervescence, and when precipitated from acids, it redissolved in solution of ammonia, giving it the bright blue tint produced by oxide of copper. There are several different shades of green employed in the baths of Titus, and on the fragments found near the monument of CAIUS CESTIUS: In the vase of mixed colours I found three different varieties; one, which approached to olive, was the common green earth of Verona;

\* A gentleman at Milan informed me last summer, that he had found oxide of cobalt in blue glass found in the ruins of Hadrian's villa, and at this time I had no idea that cobalt was known to the ancients. Mr. HATCHETT and Mr. KLAPROTH had both found oxide of copper in some ancient blue glasses, which, I conceive, must have been opaque.

another, which was pale grass-green, had the character of carbonate of copper mixed with chalk; and a third, which was sea-green, was a green combination of copper mixed with the blue copper frit.

All the greens that I examined on the walls of the baths of Titus were combinations of copper. From the extreme brilliancy of a green which I found in a vineyard to which I have so often referred, I suspected it might contain arsenious acid, and be analogous to SCHEELÉ'S green; but on submitting it to experiments, it afforded no indications of this substance, and proved to be a pure carbonate of copper.

The greens of copper were well known to the Greeks; the most esteemed is described by THEOPHRASTUS and DIOSCORIDES, under the name of χρυσοκόλλα, and is stated by both to be found in metallic veins.

Vitruvius mentions chrysocolla as a native substance found in copper mines, and PLINY speaks of an artificial chrysocolla made from the clay found in the neighbourhood of metallic veins, which clay was most probably impregnated with copper. He describes it as rendered green by the herb luteum. There is every reason to believe that the native chrysocolla was carbonate of copper, and that the artificial was clay impregnated with sulphate of copper rendered green by a yellow dye.

Some commentators have supposed that chrysocolla is the same substance as borax, because



PLINY has mentioned that a preparation called by this name was used by goldsmiths for soldering gold\* ; but nothing can be more gross than this mistake, which, however, has been copied into many elementary books of chemistry. The materials used for soldering gold consisted of carbonate or oxide of copper mixed with alkaline phosphates. This is evident from the description of Dioscorides, *Περὶ τοῦ σωλῆκος*, lib. v. c. 92, who says it was prepared from urine heated in brass mortars. Pliny says likewise, that it was prepared from “*Cypria ærugine et pueri impubis urina, addito nitro†.*” The name of chrysocola was probably derived from the green powder used by the goldsmiths, and which contained carbonate of copper as one of its ingredients‡.

Amongst the substances found in the baths of Titus were some masses of a grass-green colour. I at first thought these might be specimens of native chrysocola ; they proved indeed to be carbonate of copper, but it had formed

\* Hist. de la Peinture ancienne, page 38. “*Nos droguistes la nomment Borax.*”

† Lib. xxxiii. cap. 5.

‡ The commentators have been likewise misled by PLINY's description — “*Chrysocola humor est in puteis per venam auri defluens,*” &c. Ibid ; but this is merely an inaccurate account of the decomposition of a vein containing copper. We have no reason for supposing that the Greeks and Romans were acquainted with borax. PLINY, probably misled by the application of the same name to different substances, considered chrysocola as the cement of gold in mineral veins.

round longitudinal nuclei of red oxide of copper, so that probably these substances had been copper nails, or small pieces of copper, used in the building, converted by the action of the air, during so many centuries, into oxide and carbonate.

The ancients, as it appears from THEOPHRASTUS, were well acquainted with verdigrise. VITRUVIUS mentions it amongst pigments, and probably many of the ancient greens, which are now carbonate of copper, were originally laid on in the state of acetite.

The ancients had beautiful deep green glasses, which I find are tinged with oxide of copper; but it does not appear that they used these glasses in a state of powder, as pigments.

The greens of the Aldobrandini picture are all of copper, as was evident from the action of the muriatic acid upon them.

## VI. *Of the Purple of the Ancients.*

The Πορφύρεα of the Greeks, and the ostrum of the Romans, was regarded as their most beautiful colour, and was prepared from shell fish.

VITRUVIUS\* says, that the colour differed according to the country from which the shell fish was brought; that it afforded a colour deeper and more approaching to violet from northern countries, and a redder colour from the southern coasts. He states, that it was prepared by beating the fish with instruments of iron, freeing

\* Lib. vii. cap. 13.

the purple liquor from the shell containing it, and mixing it with a little honey: and PLINY says, that for the use of the painters argentine “creta\*” was dyed with it: and both VITRUVIUS and PLINY say, that it was adulterated, or imitations made of it, by tinging “creta” with madder† and “hysginum.” The finest purple, PLINY says, had a tint like that of a deep coloured rose; and in painting, he states that it was laid on to give the last lustre to the sandyx, a composition made by calcining together red ochre and sandarach, and which therefore must have been nearly the same as our crimson.

In the baths of Titus there is a broken vase of earthenware, which contains a pale rose colour; where it has been exposed to air, it has lost its tint, and is become of a cream colour, but the interior has a lustre, approaching to that of carmine.

I have made many experiments on this colour. It is destroyed and becomes of a red brown by

\* Probably a clay used for polishing silver. The ancients were not acquainted with the distinction between aluminous and calcareous earths, and creta was a term applied to every white fine earthly powder.

† Madder was extensively used by the ancients in dyeing, and from this passage, it was probable that they were acquainted with the art of making a lake from it similar to that used by modern painters. It was probably one of the colours used by the Egyptians in dyeing their stuffs of different colours from the same liquor, by means of mordant. If we can trust PLINY’s account, they practised calico printing in a manner similar to the moderns.— Lib. xxxv. cap. 42.

the action of concentrated acids and alkalies ; but diluted acids dissolve a considerable quantity of carbonate of lime, with which the body colour is mixed, and leave a substance of a bright rose colour : this substance, when heated first blackens, and when urged with a strong flame, becomes white ; and treated with alkali, proves to be composed of siliceous, aluminous and calcareous earths, with no sensible quantity of any metallic substance except oxide of iron.

I endeavoured to discover if the colouring matter was combustible. It was gradually heated in a glass tube filled with oxygene : it did not inflame, but became red hot sooner than it would have done had it been merely earthly matter. On exposing the gas in the tube to lime water, there was a precipitation of carbonate of lime. Some of it was mixed with hyper-oxy muriate of potassa, and heated in a small retort ; when the salt fused there was a light scintillation, a little moisture appeared, and the gas given off received into lime water, occasioned a very evident precipitation.

It appeared, from these experiments, that the colouring matter was a compound of either vegetable or animal origin. I threw some of it upon a hot iron ; it emitted scarcely any smoke, and gave a smell which had some resemblance to that of prussic acid, but which was extremely faint.

When hydrate of potassa was fused in contact with it, the vapours that rose had no distinct ammoniacal smell : they gave, indeed, slight fumes



to paper moistened with muriatic acid, but this is far from being an unequivocal proof of animal matter. I compared this colour with vegetable lake from madder, and animal lake from cochineal, diluted to the same degree, as nearly as could be judged, and fixed upon clays. The lake of madder, after being dissolved in strong muriated acid, had its colour restored by alkalies, which was not the case with the ancient lake. The lake of madder likewise gave a much deeper tint to muriatic acid, and produced a tawny hue when its weak muriatic solution was acted on by muriate of iron; whereas the ancient lake did not change in colour. The ancient lake agreed with the lake of cochineal, in being rendered of a deeper hue by weak alkalies, and of a brighter hue by weak acids; but it differed from it in being much more easily destroyed by strong acids. It agreed with both the vegetable and animal lake in being immediately destroyed by a solution of chlorine.

The lake made from cochineal produced much denser fumes when exposed to fused potash, and afforded a distinct ammoniacal smell. The two modern lakes, when burned in oxygene, did not give stronger signs of inflammation than the ancient. I ascertained the loss of weight this ancient lake suffered by combustion, and found it only one-thirtieth, and this loss must in great part have depended on the expulsion of water from the clay on which it was fixed. This circumstance induced me to renounce the idea of

attempting to determine its nature from the products of its decomposition, which, in the case of so small a quantity of matter diffused over so large a quantity of surface, could not have afforded unequivocal results.

The durability of this lake, whether vegetable or animal, is a very curious circumstance; but the exterior part which has been exposed to air, has suffered. This durability probably depends in a great measure upon the attractive powers of so large a mass of alumina; for whenever one proportion of a substance is combined with many proportions of another substance, it is very difficult to decompose or detach the one proportion.

From the circumstances which have been noticed respecting this colour, it is impossible to form an opinion whether it is of vegetable or animal origin. If of animal origin, it is most probably the Tyrian or marine purple; and by some comparative experiments on the purple obtained from shell fish, the question might, perhaps, be decided\*. It is very probable that

\* Mr. CHAPTAL considers the lake he found amongst the colours from Pompeii (as I have already mentioned) as of vegetable origin; and he founds his opinion upon the circumstance of its not affording, by decomposition, the smell peculiar to animal substances; but probably this smell, even if produced by recent purple colouring matter of animal origin, would not belong to a colouring matter of 1700 years old. For it is most probably owing merely to albumen or gelatine, not essential to the colouring particles, and much more rapidly decomposed.

the most expensive colour would be employed for ornamenting the imperial baths; and it is not impossible that PLINY may have alluded to the palace of the Cæsars when he says, “Nunc et purpuris in parietes migrantibus, et India conferente fluminum suorum linum, et draconum et elephantorum saniem, nulla nobilis pictura est.”—Lib. xxxv. cap. 32.

I have seen no colour of the same tint as this ancient lake in any of the ancient paintings in fresco. The purplish reds in the baths of Titus are mixtures of red ochres and the blues of copper. In the Aldobrandini picture there is a purple in the garment of the Pronuba, but of an inferior hue; and this purple appears to be a compound mineral colour of the nature of these. It was not destroyed by solution of chlorine; and when a little of it was exposed to muriatic acid, it rendered the acid yellow, and the remainder yielded a residual blue powder.

#### VII. *Of the Blacks and Browns of the Ancients.*

There is one chamber in the baths of Titus of which the ground-work is black. I have found several fragments of stucco painted black, both in the baths of Titus and in the vineyard above mentioned, and also in some ruins near the Porta del Popolo. I scraped off some of these colours and submitted them to experiments, they were not acted on by acids or alkalies, they defla-

grated with nitre, and had all the properties of pure carbonaceous matter.

I found no blacks, but three different shades of brown, in the vase of mixed colours; one was snuff-colour, one deep red brown, and the third a dark olive brown. The two first proved to be ochres which had been probably partially calcined; the third contained oxide of manganese, as well as oxide of iron, and afforded chlorine when acted on by muriatic acid.

All the ancient authors describe the artificial Greek and Roman blacks as carbonaceous, and made either from the powder of charcoal or the decomposition of resin, (a species of lamp black) or from the lees of wine, or from the common soot of wood fires. *PLINY* mentions the inks of the cuttle fish, but says, “*ex his non fit\**.” Some years ago I examined this substance, and found it a carbonaceous body mixed with gelatine. *PLINY* speaks of ivory black as invented by *Apelles*; he says likewise that there is a natural fossil black, and another black prepared from an earth of the colour of sulphur. Probably both these substances are ores of iron and manganese.

That the ancients were acquainted with the ores of manganese is evident from the use made of it in colouring glass. I have examined two specimens of ancient Roman purple glass, both

\* i. e. The atramentum.



of which were tinged with oxide of manganese. PLINY speaks of different brown ochres, and particularly of one from Africa, which he names *cicerculum*, which probably contained manganese: and Theophrastus mentions a fossil\* which inflamed when oil was poured upon it, a property belonging to no other fossil substance now known but the *black wad*, an ore of manganese, and which is now found in Derbyshire.

The browns in the paintings in the baths of Livia, and in the Aldobrandini picture, are all produced by mixtures of ochres with blacks. Those in the Aldobrandini picture yield oxide of iron to muriatic acid, but the darker shades were not touched by that acid, nor by solution of alkalies.

### VIII. *Of the Whites of the Ancients.*

The white colours in the Aldobrandini picture are soluble in acids with effervescence, and have the characters of carbonate of lime.

The principal white in the vase of mixed colours appears to be a very fine chalk. There is another white with a tint of cream colour, which is a fine aluminous clay.

The whites that I have examined from the baths of Titus, and those from other ruins, are all of the same kind.

\* Theophrastus says it is like decomposed wood — *παρόμοιος ὡν ξύλῳ σαπρῶ*. — 12th page of John de Laet's edition.

I have not met with the ceruse amongst the ancient colours, though we know from THEOPHRASTUS, VITRUVIUS and PLINY, that it was a common colour; and VITRUVIUS describes it as made by the action of lead upon vinegar.

Several white clays are mentioned by Pliny as employed in painting, of which the Parætanium was considered as affording the finest colour.

*IX. Of the Manner in which the Ancients applied their Colours.*

It appears from VITRUVIUS that the colours used in fresco painting were applied moist to the surface of a stucco\*, formed of powdered marble cemented by lime. He states that the wall or cieling had three distinct coatings of stucco made of this material, of which the first contained coarse powder of marble, the second the finer powder, and the third the finest powder of all; and that after this the wall was polished before the colour was applied. The stuccos that remain in the ruins of the baths of Titus and Livia are of this kind, and so is the ground of the Aldobrandini picture; they are beautifully white, and almost as hard as marble; and the granular marble of different degrees of fineness may be distinguished in them. This circumstance indeed offers a test of the antiquity of ruins at Rome. In the houses that have been built in

\* Lib. vii. cap. 2, 3 and 4.

the middle and later ages, decomposing lava has been mixed with the calcareous cement instead of granular marble, and the stuccos of these houses are grey or brown, and very coarse in their texture.

PLINY says that purple, orpiment, ceruse, the natural azure, indigo and the meline white, were injured by application to wet stucco, which is easily explained in the case of orpiment, carbonate of copper, ceruse and indigo, from their chemical composition.

VITRUVIUS states that in fresco painting vermillion changed if exposed to light, and he recommends the encaustic process for fixing the colour under this circumstance, namely, laying over it a coat of Punic wax, and liquifying the wax so as to make a varnish for the colour.

PLINY describes this process as applied in painting ships; and we know, from his authority, that several pictures of the great Greek masters were painted in encaustic\*, and that the different colours were laid on mixed wax. I have examined several pieces of the painted stuccos found in the different ruins, and likewise the Aldobrandini picture, with a view of ascertaining if any application had been made to fix the colour; but neither by the test of alcohol, nor by heat, nor by the action of water, could I detect

\* See an able essay on the art of encaustic painting in the second volume of this work, page 160. — ED.

the presence of any wax varnish, or animal or vegetable gluten.

The pot of colours to which I have already referred, found at Pompeii, was blackened by smoke, as if it had been recently on a fire of wood. I thought that this might be owing to some process for dissolving gluten or varnish in the preparation of the colour; but I could detect no substance of this kind mixed with the colouring matter.

PLINY states, that gluten (our glue\*) was used in painting with blacks; and this specific mention of its application would induce the belief that it was not employed with other colours, which adhered without difficulty to, and were imbibed by, a surface so polished and well prepared as the Roman stucco; and the lightness of carbonaceous matter alone probably rendered this application necessary.

#### *X. Some General Observations.*

It appears, from the facts that have been stated, and the authorities quoted, that the Greek and Roman painters had almost the same colours as those employed by the great Italian masters, at the period of the revival of the arts in Italy. They had, indeed, the advantage over them in two colours—the Vestorian or Egyptian azure, and the Tyrian or marine purple.

\* Lib. xxxv. cap. 25. — “Omne atramentum sole perficitur, librarium gummi tectorium glutino admixto.”



The azure, of which the excellence is proved by its duration for seventeen hundred years, may be easily and cheaply made. I find that fifteen parts by weight of carbonate of soda, twenty parts of powdered opaque flints, and three parts of copper filings, strongly heated together for two hours, give a substance of exactly the same tint, and of nearly the same degree of fusibility, and which, when powdered, produced a fine deep sky blue.

The azure, the red and yellow ochres, and the blacks, are the colours that seem not to have changed at all in the ancient fresco paintings. The vermilion is darker than recently made Dutch cinnabar, and the red lead is inferior in tint to that sold in the shops. The greens in general are dull.

The principle of the composition of the Alexandrian frit is perfect ; namely, that of embodying the colour in a composition resembling stone, so as to prevent the escape of elastic matter from it, or the decomposing action of the elements. This is a species of artificial lapis lazuli, the colouring matter of which is naturally inherent in a hard siliceous stone.

It is probable that other coloured frits may be made, and it is worth trying whether the beautiful purple given by oxide of gold cannot be made useful in painting, in a densely tinted glass.

Where frits cannot be employed, metallic combinations, which are insoluble in water, and

which are saturated with oxygene or some acid matter, it is evident, from the proof of a duration of seventeen centuries, are the best pigments. In the red ochres the oxide of iron is fully combined with oxygene, and in the yellow ochres it is combined with oxygene and carbonic acid; and these colours have not changed. The carbonates of copper, which contain an oxide and an acid, have changed very little.

Massicot and orpiment were probably the least permanent amongst the ancient mineral colours.

Of the colours the discovery of which is owing to the improvements in modern chemistry, the patent yellow is much more durable than any ancient yellow of the same brilliancy; and chromate lead, an insoluble compound of a metallic acid with a metallic oxide, is a much more beautiful yellow than any possessed by the ancients, and, there is every reason to believe, is quite unalterable.

SCHEELE's green, (the arsenite of copper,) and the insoluble muriatic combination of copper, will probably be found more unalterable than the ancient greens; and the sulphate of baryta offers a white superior to any possessed by the Greeks and Romans.

I have tried the effect of light and air upon some of the colours formed by the new substance iodine. Its combination with mercury offers a good red, but it is, I think, less beautiful than

vermilion, and it appears to change more by the action of light.

Its compound with lead gives a beautiful yellow, little inferior to the chromate of lead; and I possess some of this colour, which has been exposed to light and air, without alteration, for several months.

In many of the figures and ornaments in the outer chambers of the baths of Titus, where only outlines or spots remain, or shades of ochre, it is probable that vegetable or animal colours, such as indigo and the different dyed clays were used\*.

PLINY speaks of the celebrated Greek painters as employing only four colours. “*Quatuor coloribus solis immortalia illa opera fecere; ex albis Melino, ex silaceis Attico, ex Sinopide Pontica, ex nigris atramento, Apelles, Echion, Melanthius, Necomachus, clarissimi pictores†;*” but as far as Apelles and Nicomachus are concerned, this is a mistake; and it is not likely that PLINY was misled by an imperfect recollection of a passage in CICERO, who describes the earlier Greek school as using only four colours; but the later

\* Some excellent pictures have suffered very much in modern times from the same cause; the lakes in the frescos in the Vatican have lost much of the brilliancy which they must have possessed originally. The blues in many pictures of Paul Veronese are become muddy.

† Lib. xxxv. c. 32.

Greek painters as perfect masters in all the resources of colouring. “ Similis in pictura ratio est ; in qua Zeuxim, et Polygnotum, et Timantem, et eorum, qui non sunt use plus quam quatuor coloribus, formas et lineamenta laudamus ; et in Actione, Nicomacho, Protogene, Apelle, jam perfecta sunt omnia.”—CICERO, Brutus, seu de claris Oratoribus, c. 18. PLINY himself describes with enthusiasm, the Venus ἀναδυομένη of Apelles : and in this picture the sea was represented, which required azure.

The great Greek painters, like the most illustrious artists of the Roman and Venetian school, were probably, however, sparing in the use of the more florid tints in historical and moral painting, and produced their effects rather by the contrasts of colouring in those parts of the picture where a deep and uniform tint might be used, than by brilliant drapery.

If red and yellow ochres, blacks and whites, were the colours most employed by Protogenes and Apelles, so they are likewise the colours most employed by RAPHAEL and TITIAN in their best style. The St. John and the Venus, in the tribune of the gallery at Florence, offer striking examples of pictures, in which all the deeper tints are evidently produced by red and yellow ochres, and carbonaceous substances.

As far as colours are concerned, these works are prepared for that immortality which they deserve ; but unfortunately the oil and the canvas



are vegetable materials, and liable to decomposition, and the last is less durable than even the wood on which the Greek artists painted their celebrated pictures.

It is unfortunate that the materials for receiving those works which are worthy of passing down to posterity as eternal monuments of genius, taste, and industry, are not imperishable marble\* or stone; and that the frits, or unalterable metallic combinations, have not been the only pigments employed by great artists; and that their varnishes have not been sought for amongst the transparent combinations of the earths with water, or amongst the crystalline transparent compounds unalterable in the atmosphere†.

H. D.

Rome, January 14, 1815.

\* Copper, it is evident, from the ruins of Pompeii, is a very perishable material, and, therefore, even enamels made on copper will yield to time. Canvas, by being impregnated with bitumen, is rendered much more durable, as is evident from the duration of the linen impregnated with bitumen and asphaltum used for infolding the Egyptian mummies.

† The artificial hydrat of alumina will probably be found to be a substance of this kind: possibly the solution of boracic acid in alcohol will form a varnish. The solution of sulphur in alcohol is likewise worthy of an experiment. Many other similar combinations might be named.

ART. II. *An Essay on the Superiority of the Ancient Greeks in the Fine Arts; on the Causes of that Superiority; and on the Necessity of recurring to their Works as Standards of Excellence.* — By GEORGE STANLEY, Esq.

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“ La discussion de l'Art chez les Egyptiens, les Etrusques et les autres peuples, peut étendre nos idées et rectifier notre jugement; mais l'examen de l'Art chez les Grecs doit ramener nos conceptions au vrai, et nous servir de règles pour juger et pour operer.” — WINKELMANN.

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THE disposition of the rising generation for the study of the Fine Arts, is a subject deserving the attention of those to whom the welfare or the glory of the nation is an object of concern. The glory of a nation is increased by the celebrity of its artists, and the fortune of a man frequently depends on the sympathy that exists between his avocation and his genius. To be eminent as an artist is no doubt worthy of the ambition of an ardent and liberal mind; and success must always be attended with honourable recompense or pecuniary reward. To be successful, however, is not always the result of laborious application; for the frequent mistake of inclination for genius has been the loadstone of destruction to many an ingenuous youth. The really great artists are almost as few in number as the really great poets. There is no more difficulty in mere imitation than in mere rhyming, and any one may with very little trouble perform either: it is for others to consider the extent of his judgment who should, therefore,

imagine himself a painter or a poet. But to be excellent in either of the sister arts requires a natural elevation and grasp of mind, enriched with knowledge, and guided by continual meditation and judgment; a mind which, able to comprehend all things, makes all things its own, and power to express by sensible imagery the bold conceptions of a creative and fervid imagination. No class of men has been more the object of ridicule, or held in greater contempt, than that of pretenders to poetry; men who, without genius or fancy to recommend them, have built their hopes of success on a knack of versifying. The best critics of every age and country have left testimonies of their commiseration or abhorrence of the follies or evil example of these plagues of society; and although indifferent painters, being less obnoxious, have not required the same severity of censure, the youth who is ambitious of distinguishing himself as an artist should be warned against following their example.

He who would be respectable as a painter or sculptor, must endeavour to be great: if he be not successful in attaining the highest rank, it will, very likely, place him far above the lowest. The study of nature is, for this purpose, a constantly inculcated and received maxim; but it is a maxim which, when used preceptorily, should be understood with qualifying circumstances. It would be difficult to adduce a single artist who arrived at the height of his profession as sculptor or

painter, by his own observations on nature, and by unassisted efforts in the imitation of her works. The remains of antiquity plainly demonstrate the progress of the Fine Arts in former times; and the same steps must again be trodden by those who are ambitious of arriving at the same results as the accomplished ancients.

MICHELANGELO at once outstripped the artists of his country by his attention to the antique, and by his association with those who were masters of ancient learning\*. The example of RAFFAELLE is no less striking. On beholding the same worthy models he emancipated himself from the servile mannerism of Perugino, and following the spirit of his archetypes, produced works which are themselves models of all that is beautiful, majestic and divine in his art†.

It was not, however, for these illustrious artists to appropriate the mines of wealth discovered among the remains of antiquity; the discovery being made, the advantage was too apparent to be neglected by others; and the more we examine, the more strong will be the assurance, that whatever in the Fine Arts of later times is of a superior order, or distinguished for the beauty of its formation, is derived from the Greeks. The people of

\* Vasari Ragionamenti. Milizia Memorie degli Architetti. Roscoe's Life of Lorenzo de Medici. Lanzi Storia Pittorica. Opere di Mengs, &c.

† Storia Pitt. Tomo II. p. 54, et seq. Mengs Rifflessioni su la bellezza, &c.



Greece seem to have been peculiarly endowed with an acute discrimination of excellence, and to have almost reached perfection in whatever they undertook in the pursuit of elegant art. Their architecture, sculpture, costume, decorations, and whatever serves to embellish a nation, appear to have been the performances of an enlightened race of beings, who acted on notions of refinement scarcely attainable by the rest of mankind. In their temples architecture seems to have exhausted her powers, for succeeding ages have not been able to improve upon their performances: the attempt to do so has only served to show the superior excellence of their orders. They represented their deities, it is true, by the human form; but at the same time divested of those marks of passion which are scarcely separable from human nature. Their images are placid, sublime, and commanding; the limbs and features being improvements on models selected from forms and expressions the farthest removed from meanness and deformity that could be found among a polished people. Their heroes they exalted to divinities; and from the existing remains of their statues we should be inclined to suppose them persons capable of the greatest actions, and worthy of the honours paid to their memory by their admiring countrymen. Their costume is the perfection of elegance in dress; no nation ever equalled, much less excelled it; and it is observable, that as other people

advance in refinement and taste, they adopt the Grecian modes in those circles where elegance and beautiful display can be admitted. In their vases, candelabra and utensils of every kind, with their decorative embellishments, are beheld the excursions of an elevated fancy, subjected at the same time to the regulations of propriety. Nothing is introduced that can offend by improper association, nothing for mere show; but every ingenious device conduces to the beauty of the composition, and every figure in pictorial representations seems necessary to their perfection.

Whence could proceed such decided superiority over what is perceived among the works of the nations anterior or contemporary? Other people have had the same means of educating beautiful works; but who, like them, have seized the opportunities? It cannot be attributed solely to the effect of climate, for is not the climate the same to this day? The air is as pure, the face of nature as rich, the soil as fertile; but where are the heroes, the philosophers, the poets, and the muse-inspired artists? Nature is ever the same, but man is mutable. Luxury enervated, tyranny subdued, and barbarous ignorance has held in long continued subjection these children of the Graces.

The causes which concurred to give the stamp of perfection to the arts in Greece have been traced to their religion, political institutions, amusements, modes of living, and even climate.

Polytheism in religion, and personifications of their divinities, allowed great scope to ingenuity in the various similitudes. Forms which originated in the imagination of the poet, would be defined by the skill of the artist; objects of adoration would, by a people of such acute taste, be naturally deemed worthy of the utmost attention to the beauty of their forms; to embody effectually the beauties of poetic conception, the artist must be possessed of a similar construction of mind, and the power of making the ideal beauty of the object, by expression, paramount even to the skill displayed in its formation. A profession requiring such combined powers would be considered honourable, and being entirely employed on the forms of gods and of heroes, would require the continued exertion of even such talents to arrive at perfection. But to represent beautiful forms, it was necessary that the artist should be acquainted with existing beauty: a refinement on this would be the last grand effort of art. Happily for the artists of Greece, the country supplied forms as perfect as any nation could boast; and their customs and amusements gave to them all the force and energy which dignify man, and all the flexibility which throws grace around woman\*.

\* “ Science and taste were united under the most liberal and magnificent public patronage; and all the charms of beauty, grace, majesty, and elegance, which the human mind can bestow on the human form, were vigorously conceived and

The places where their youth exercised their skill and courage, were the schools in which their artists found the models of masculine beauty. As, among them, superiority in bodily exercises was the chief object of attention, to excel in them was the aim of every ambitious spirit. “No tree,” says an excellent writer on the subject, “ever

most correctly executed. By personifying the different attributes and modes of action of the Deity, and making them distinct objects of adoration, the widest field was opened for the display of this exalted style of excellence. Strength, agility, wisdom, power, benignity, justice, &c. with their various modifications and effects, were represented under human forms, expressing in every position, gesture, or action, as much of those qualities, not as human nature does afford in any of its individual instances, but as it may afford according to the general laws of its constitution. The artist who thinks that he has made a Hercules, when he has made an exact model of the strongest man he has seen, works from notions and principles very different from those which directed the labours of the great luminaries of this period. It was not by copying individual nature in their works that they gave to those works a character so much above it; but by previously studying and copying it in detail till they had become completely possessed of it, and were enabled to decompose and recompose it as they pleased by memory only, so as to trust to imagination in refining, embellishing, and exalting it, without incurring the risk of any other deviation from truth. Thus they exhibited the forms, as the great father of poetry has exhibited the minds and actions of men; only differing from those of which we have daily experience, by being upon a more exalted scale, and employing a more vigorous and perfect organization.”—*Prel. Dissert. on the Rise, Progress, and Decline of Ancient Sculpture*, sect. 73.



produced such beautiful fruits as the little branches of olive, ivy, and pine, which crowned the Grecian victors. These rendered youth handsome, healthy and gay; these gave to their limbs suppleness, strength and symmetry\*." When it is recollected that in their solemn games the youth exercised naked, and so presented to the artist all the varieties of position which feats of strength and agility naturally induced, and that too in bodies rendered more susceptible of fine display from frequent practice, we shall cease to wonder at their having arrived at that perfection of contour observable in all their works.

Their political institutions, however, contributed greatly to the promotion of the arts of painting and sculpture; not so much because they were republican, as because the leaders of these republics employed artists on magnificent works. The decorations of temples, places of public resort and amusement, palaces and other buildings, gave ample scope to the talents of painter and sculptor. The histories of their renowned ancestors ornamented their public edifices; and the fables of their deities, with representations of their mysterious worship, embellished the temples while they informed the votaries. "The public spirit," continues the author before quoted, "of doing every thing, at least in appearance, for the community, was

\* Herder's *Phil. of History*, b. xiii. c. 3.

the soul of the Grecian states. In them grandeur and magnificence were not so divided as in modern times, but concentrated in whatever pertained to the state. Hence arose the magnificent gymnasia, theatres and galleries, the odeum and prytaneum, the pnyx, and other public buildings. Pericles flattered the people with notions of fame, and did more for the arts than ten kings of Athens could have done. Every thing he built was in the grand style, as it was for the gods and the immortal city!" In monarchies, what little encouragement is given to art is too commonly appropriated to the sole glory of the monarch; and the best principles are made subservient to the capricious taste which generally predominates in a court. Fantastical decorations without meaning occupy the places in kingly palaces, which, in the residence of an Athenian leader, were filled with the representations of heroic actions performed by private citizens for public benefit, and which served as incitements to patriotic ambition. The noble ardour of genius is restrained when the imagination is to be racked for flattering allegories to compliment one whose life has never supplied an action worthy of the admiration of posterity. Gaudiness and littleness usurp the places of simplicity and grandeur; and the man of real talent shrinks back with disgust from employment which degrades him in proportion to his success. Such was the case

with the arts in Greece : the fall of her free states gave rise to several kings, who applied those funds which before had nourished talent, to spread desolation, or to pamper ostentatious vanity. " As monuments of art were thus less respected, the production of them was of course less encouraged ; and as the artists saw, for the first time, their works perish before them, the prospect of immortality, the great stimulative of genius, was rendered dim and uncertain. The subjects too on which it was called to exert itself were debased ; for as every petty chief or tyrant was deified, the cities under his rule were crowded with his statues ; and individual took place of general nature. Instead of giving appropriate form and character to abstract perfections or poetical images, the artist was thus degraded to the mean and irksome labour of copying the features and embellishing the form of some contemptible despot, without, perhaps, the hope of any other reward than the price which he received for it ; since there was always at least a probability that his work would perish with its archetype. Even the most dignified employment that he could expect was to copy, with slight variations, perhaps, the great works of preceding periods ; for in the decline of art, public opinion concerning living artists always declines faster than the art itself ; and thus accelerates the fall by estimating the productions

of past times in a compound, and those of present in an inverse ratio to their comparative merits\*.”

The situation of Greece was certainly very propitious to works of art. In her bosom was found the finest material, and on her surface the most convenient spots for the erection and preservation of the architect's and sculptor's performances. “ Their serene climate allowed them those numerous uncovered statues, altars, and temples; and in particular the beautiful column, that pattern of simplicity, correctness, and proportion, the slender gracefulness of which could there supply the place of the sullen northern wall†.”

The love of praise, that great incentive to exertion, promoted a continual emulation among their artists. They were sure that nothing imperfect in its kind would escape the censure of their discerning countrymen; they, therefore, set a higher value on their applause, and were consequently more anxious to obtain it. With this view, their works, during their progress, were frequently offered to public criticism; and no labour was spared to attain perfection. They submitted to the most painful severities as the preliminary steps to excellence; and the applause of the judicious was considered a sufficient recompense. It is obvious how art would operate

\* Preliminary Dissertation on Ancient Sculpture, sect. 90.

† Herder on the Arts of the Greeks.



among a people who had such exalted notions of it: after a period they would appear tasteful by intuition; the meanest of their artists would be a Greek in manner; continued practice would give the power which rules could not teach, but which was displayed in the observation of rules\*.

It will be found, since the entire subjugation of the Greeks, that every people who have proceeded on notions of their own in works of art, have erred from what are now considered the just principles of taste. By combining forms which should be kept separate; by displaying redundancy of ornament; and by adopting superstitious and preposterous ideas in the structure of their buildings appropriated to religious purposes, they have produced misshapen and heterogeneous masses. In sculpture, till the time of Michelangelo, there is nothing but uncouth, dry, and uninteresting similitudes: vessels of utility, and even ornament, till a recent period, have generally been grotesque and clumsy in their forms; and in point of costume, the feathered Peruvian might claim precedence for elegance of the capriciously habited European.

The Italians were the first among the moderns who perceived the necessity of recurring to the works of the Greeks for models of elegance and the true principles of beauty; and in proportion as they sought among, and imitated the remains

\* Herder on the Arts of the Greeks.

of antiquity, have excelled in giving beauty and elegance to their forms. "The same favourable circumstances which contributed to the revival of letters, took place also with respect to the arts; and if the writings of the ancient authors excited the admiration, and called forth the exertions of the scholar, the remains of ancient skill in marble, gems, and other durable materials, at length caught the attention of the artist, and were converted from objects of wonder into models of imitation\*." The same persons who signalized themselves by their attention to preserve the writings of the ancient authors, were those to whom posterity is indebted for the restoration of a better taste in the arts. Petrarch is named among the first who displayed a marked attention to the remains of antiquity; Lorenzo, brother of Cosmo de Medici, Poggio Bracciolini, and, above all, the celebrated Lorenzo, under whose auspices arose the wonder of modern times, the mighty MICHELANGELO, used all their influence to revive a due appreciation and love for the works of the ancients. "It is not," observes Roscoe, "the industry, the liberality, or the judgment shown by Lorenzo in forming his magnificent collection, so much as the important purpose to which he destined it, that entitles him to the esteem of the professors and admirers of the arts. Conversant from his youth with

\* Roscoe's *Life of Lorenzo de Medici*, Vol. II. chap. 9.

the finest forms of antiquity, he perceived and lamented the inferiority of his contemporary artists, and the impossibility of their improvement upon the principles then adopted. He determined, therefore, to excite among them, if possible, a better taste, and by proposing to their imitation the remains of the ancient masters, to elevate their views beyond the forms of common life, to the contemplation of that ideal beauty which alone distinguishes works of art from mere mechanical productions. With this view he appropriated his gardens to the establishment of a school or academy for the study of the antique, and furnished the different buildings and avenues with statues, busts, and other pieces of ancient workmanship. To this institution," continues the same tasteful and elegant writer, "more than to any other circumstance, we may, without hesitation, ascribe the sudden and astonishing proficiency which, towards the close of the fifteenth century, took place in the arts, and which, commencing at Florence, extended itself in concentric circles to the rest of Europe. The gardens of Lorenzo de Medici are frequently celebrated by the historian of the painters\* as the nursery of men of genius; but if they had produced no other artist than MICHEL-AGNOLO BUONAROTTI, they would sufficiently

\* Vasari Ragionamenti. Opere di Mengs. Roscoe's Life of Lorenzo, ut sup.

have answered the purposes of their founder. *It was here that this great man began to imbibe that spirit which was destined to effect a reformation in the arts, and which he could perhaps have derived from no other source.*" By the same examples the divine RAPHAEL was incited to essay the power of his genius, to cast off the trammels of Perugino, and to produce those examples of beauty and grace which have been the models of succeeding painters. But it was not to the mere forms, or contours, that he directed his attention; he endeavoured to imbibe the spirit and the principles which had guided and directed the artists of Greece\*.

To these illustrious names, not to multiply examples in a cursory essay, may be added the Caracci, who erected their school on the same foundation, and by their example and efforts not only prevented a retrogradation, but gave a new impulse to the arts. Under their tuition rose many of those celebrated painters whose works are now the theme of general applause. Will not, then, English artists advance more rapidly to

\* Ma il suo studio maggiore in Roma furono gli esemplari Greci, che misero il colmo al suo sapere. Osservava le antiche fabbriche, e dalla voce di Bramante così per sei anni fu erudito nelle lor teorie, che morto esso potè succedergli nella soprintendenza alla fabbrica di S. Pietro. Osservava le antiche sculture, e ne traeva non pure i contorni, e il piegare, e il muovere, ma lo spirito e i principj direttivi di tutta l'arte.—*Lanzi, Storia Pittorica, Tom. II. ep. sec.*



excellence by referring to the just standards of excellence exhibited in the remains of antiquity?

It is related that the Greek artists submitted to a law which obliged them, under a penalty, to do their best in imitating nature. The enactment of a similar statute at the present time might not be without its benefits. It is easy, however, to perceive in what manner such a law might be evaded. Every one might plead that in his imitation of nature he had done his best, though nature would not be able to recognise any likeness to her productions in his performance. Must those, then, who failed in their attempts to imitate the perfections of nature be excluded from further trial, or punished for incapacity? They who subscribed to the law would have no right to complain of the punishment; but, till modern artists have the same means to arrive at perfection as were possessed by the ancients, it would not be advisable that they should subject themselves to a law so severe. To arrive, however, at that degree of excellence which might embolden them to dare the severest scrutiny, it was necessary for them to make the works of nature their constant study; and by continual reference to that standard by which they were to be judged, they secured themselves from the danger of condemnation. The Greek artist gained his knowledge of the human form by his observations on the *Athletæ*. "At the Gymnasium, Phidias found those forms which

have been the admiration of succeeding ages ; there he studied the elasticity of the muscles, the ever varying motions of the frame, the outlines of fair forms, or the contour of the wrestler on the sand. There beautiful nakedness appeared with such liveliness of expression, such truth, such variety of situation, such a noble air of the body, as it would be ridiculous to look for in any hired model of our Academy\*."

But what is the course pursued by the greater part of the artists (so called) of the present day ? Do they look to nature for a rule of conduct, and attend to the display of form to arrive at truth in the delineation ? If they do not, is the blame to be ascribed to them, or to the time in which they live ? When customs differ so materially as they do between the ancient Greeks and the modern Europeans, the latter will necessarily be deprived of those advantages possessed by their predecessors, and must be content to take things at second hand. It would be well, perhaps, for art, if they would condescend to such humility ; but it seems necessary now that students in painting should be skilful anatomists ; and a knowledge of osteology is considered of more importance than graceful contour and noble expression. Is it necessary for the painter of landscape to design the different strata of which

\* Fuseli's *Reflections on the Imitation of the Painting and Sculpture of the Greeks.*

the earth is composed before he covers it with herbage? or for the artist who would represent a building, to describe the several apartments which its archetype may contain, before he paints the façade? As well might it be deemed essential for the landscape painter to study geology and the trades of the mason and carpenter, as for the historical painter to be obliged to comprehend the internal structure of the human body. It is with the outward form that the artist is concerned; that, and the several modes by which it is affected by action and passion, are the objects on which he is called upon continually to exercise his observation, and to study\*.

\* “ Accurate and extensive as was the science of these great artists in the physiology of the human body, it seems to have been more the result of that daily observation, for which the manners and habits of the times continually afforded subjects, than of any systematic course of study or *anatomical research*; for it does not appear from the works of Hippocrates, that anatomy was regularly studied or practised *even by surgeons or physicians*, to whom it is so much more necessary than to artists. As far, indeed, as our observation enables us to pronounce, artists in modern times have been oftener misled than improved by such studies; for the appearance of the surface of the human body, when all the parts are dead and collapsed, is so different from what it is (when) in life and action, that it affords but little information; and the artist who has acquired a very accurate and extensive knowledge both of its internal structure and external form, by studying it in the former state, is very apt to exhibit it in the latter according to certain theoretical conclusions of his own, not according to its actual state. Knowing the structure, use, and disposition

Modern customs, it may be said, debar the artist from forming so complete a knowledge of the contour of the human body as was attainable by the ancients, and even debase the beauty of the living model: so that a perfect representation of people in the present costume, improved as it is by the rejection of uncouth redundancies, would be far removed from the beauty of the antique. The observation would be just; and it might be added, that it is not so much owing to climate, deficiency of genius or ability, or to less desire of being excellent, that modern artists are inferior to the ancients, as to the many obstacles they have to encounter from prejudices, absurd customs, and the want of a few right principles at the outset, to form their notions of what is just and beautiful. However beautiful the Greek artists found the human form, they still endeavoured to improve it in the representation. When they had exhausted in the statues of their heroes all the essential proportions of human beauty, it was

of every bone, muscle and vein, and the general laws by which their respective functions are regulated, he puts them into action according to those laws; and thus makes a figure upon the same principles, and with the same success, as the Laputian taylor made a coat. Such was the case in some degree of Michelangelo, and such will be more or less the case with all who suffer the pride of theoretical science to exalt them above practical observation."—*Preliminary Observations to Specimens of Ancient Sculpture, by the Society of Dilletanti*, sect. 76.



necessary to refine upon it in the forms of their deities : this led to the attempt at ideal beauty, and the accomplishment gave to the work the stamp of perfection.

It has been seen that the religion, political institutions, customs, and philosophical speculations of the Greeks, all tended to excite continual attention to the beautiful in form and to the beautiful in principle : that they laid their foundation in simplicity, from which neither in the construction of their public buildings, nor in their delineations of the human figure, did they ever deviate. In their works simplicity and grandeur are united. It has also been seen, that by attending to the works of the ancients, the artists of Italy advanced by rapid strides to an almost equality with their prototypes. It will be admitted that the religion, political institutions, and the bent of philosophical inquiry of latter times, have not been favourable to the elucidation of the beautiful in works of art. The representations which Romish superstition generally required, tended rather to inelegance and deformity than to grace and beauty. The best artists, therefore, sought among the obscenities of profane history, and the relations of criminal circumstances in the sacred writings, for subjects in which they might give scope to their conceptions of the beautiful. These subjects have become trite by repetition, and were at best but plagiarisms from the

ancients, disguised in their application, and often deteriorated by additions which the subject made necessary.

Since, therefore, the religion, customs, habits, and modes of education in these days, are not favourable to the attainment of that excellence in the Fine Arts, at which every lover of the beautiful would wish to arrive, whoever would form right notions of what is truly noble, beautiful, and graceful, must seek information from the Greeks. In the remains of their works which have yet escaped the destroying hand of time, and the more merciless ravages of ignorance and barbarism, will be found examples of the most exquisite taste — of taste so pure and correct that every attempt at refinement upon it must end in disappointment. Great and dignified in their principles, chaste and simple in their formations, attentive to minute accessories, they may be imitated with almost the same confidence that is placed on nature; and he who in looking at their works, not only endeavours to arrive at some of their excellences, but to imbibe the spirit which produced them, need not be ashamed of being called an imitator. Above all, let him endeavour to imbibe that spirit.

ART. III. *Observations on the Architecture of  
Holkham.*

THE county of Norfolk, although possessing many valuable and interesting remains of ancient architecture\*, contains but very few modern structures of importance. Even the principal public edifices in its towns are not distinguished by any of the dignified features or lesser elegancies of architecture; are neither imposing from their extent, nor attractive from their forms: but may indeed be more justly characterized as being the reverse. Few also of its numerous seats derive their charms from the taste displayed in their design and construction; they are rather distinguished by the beauty of the surrounding scenery, and by a certain air of comfort and of opulence which may be better described by the expressive term *homeliness*, than by any indicative of splendour or refined decoration.

In a collection of plans &c. published thirty years ago by Mr. Soane, are several buildings executed by him in this county: none, however, are remarkable for their extent, or highly commendable for their taste; the utmost merit to which the best of them can lay claim is *prettiness*, a character not likely to procure for them a high

\* Cotman has delineated them in a series of etchings executed in a style of superior taste and beauty.

reputation with those who can best relish the beauties of the art. Lately, indeed, Norfolk has acquired an architectural gem of superior beauty — the Nelson column erected on Yarmouth Lines. Yet previously to the appearance of this classical monument, however barren elsewhere, Norfolk possessed, in the midst of its desert, an Oasis of such exuberant fertility as might well repay the visitor for all his preceding fatigue. To drop the metaphor, it possessed the princely residence of Holkham, an edifice incontestably superior to the rival and contemporary mansion of Houghton, which latter has attained a celebrity in some respect beyond its merit, and has generally been quoted for its magnificence. Holkham House may justly be esteemed, if not one of the most splendid, certainly one of the most elegant and complete private residences in Europe. So much has already been said both respecting its merits and defects, that little novelty of remark is to be expected: the subject is not, however, completely exhausted.

The peculiar characteristics of this mansion are convenience, comfort and delicacy of taste. Externally, it possesses little of mere embellishment; it has no vases, niches, reliefs, statues, pilasters, panels &c. but merely such ornamental forms as belong to the essential members of the edifice. The wings have been censured as not partaking sufficiently of the character of the centre building; particularly those belonging



to the south front, which unfortunately are much plainer and less in unison with the rest of the elevation, than those on the north side. Had the reverse taken place, the principal façade would have been much improved : at present none of the windows in the south wings, except the middle one, have any dressings : besides, the Venetian windows of the north wings would accord better with those in the south front, being, like them, not placed in arcades. The interruption of the horizontal cornice in the central compartment of the wings, has a very unpleasant appearance : had there been a break in the wall, or consoles, or Attic pilasters to support the inner extremities of the cornice, the effect would have been improved ; yet even then no adequate motive for the license would have appeared, unless the windows beneath were carried up so high as to cut the line of the cornice. Mr. Young\*, although very particular in his criticisms, takes no notice of the turrets at the angles of the house. These correspond as little as the wings with the rest of the structure ; indeed they are quite of a piece with them, and so far tend to preserve a certain degree of harmony between the centre and the wings.

In a distant view they have a good effect, but when examined in detail, possess no claim to approbation. Were their windows surrounded

\* In his " Six Weeks' Tour."

by an architrave they would be improved, as would also the east and west fronts, were dressings added to all the windows. Internally, the entrance hall is peculiarly striking and fine, and the ascent to the state floor much more noble and commodious than any *staircase*. Mr. Young\* indeed says, surely with great injustice, that it is in reality a passage; yet the lower area, which is thus reproachfully termed, is forty feet by thirty-one—a tolerably spacious passage. So far in fact, is this hall from being deficient in size, that had it been larger it would have been disproportioned to the other rooms. The arrangement of the columns, the steps, the tribune, the disposition of the niches and doors in the colonnades, all excite admiration: the whole plan is of extraordinary beauty; it combines uniformity and variety, complexity and simplicity, in an eminent degree.

The entrance to the saloon has a very imposing effect, and the transition from the subdued light of the tribune to that of the saloon is well studied. According to Mr. Young, the lower part of the hall, when viewed from the colonnade, appears “exactly like a bath;” a comparison rather dictated by spleen than candour, and to be classed with that criticism which condemns the Pantheon as “a huge cockpit:” at least he must have acknowledged, that the most elegant staircase

\* In his “Six Weeks’ Tour.”

might, with equal justice, be compared to a well. So far from meriting censure, the architect deserves commendation for the judgment shown in disposing of the space allotted for the hall, and in reducing its apparent magnitude. It should seem too to have been his intention that this hall should be considered chiefly as forming a noble ascent and approach to the principal rooms; and, in this point of view, it must be allowed to be equal, if not superior, to any thing of the kind in the kingdom, especially to any thing of prior date.

If any reasonable objection is to be made against it, it is that a vestibule is wanted to precede it: by such an arrangement, the hall, being entered through a room of lesser dimensions, would have gained in importance; not to mention other advantages, particularly a removal of the inconvenience resulting from an immediate communication with the external air. It often happens, however, that in criticising buildings, it is very easy to point out defects, but exceedingly difficult, if not impossible, to show how they could have been obviated: in the present instance, the one complained of, could have been avoided only by erecting a portico on the north side, with a vestibule beneath it, as in the other front, or else by originally placing the hall on the south side; in which case, however, the saloon and drawing rooms must have had a north aspect.

The saloon is a noble room, to which the

adjoining portico is a beautiful appendage, and is so spacious that it may be considered as forming an open saloon *al fresco*, or a covered terrace—a luxury not incompatible with our climate, and certainly less exotic in appearance, and more congenial to our taste, than the *viranda*, that anomaly and incoherence in European architecture.

The want of steps to the portico, may perhaps be considered rather an advantage than a defect. Something is certainly gained in security by the three open sides being protected by ballustrades; and something also in point of beauty, since winding flights of steps up to a portico have generally something uncouth in their appearance; certainly not that dignity and majesty which an ascent in front, extending the entire width of the portico, possesses. The disposition of the fire-places in the saloon, one on each side the entrance from the hall, may be regarded as a fault; not very important, yet one that would have appeared more excusable had large folding doors occupied the centre of the side walls: but this, however eligible in some respects, would have destroyed the present beautiful *enfilade* along all the rooms of the south front, from the chapel in the south-east wing to the library in the south-west one. And the pleasure of the spectator is much heightened by considering the ingenuity with which all the doors of three distinct portions of the buildings are disposed



in an uninterrupted line, the doors being in the centre of some rooms and at the angles of others, and the rooms in the wings being lighted from the north, those in the body of the house from the south. In extenuation of the fault animadverted upon above, it should be recollected that the saloon is merely a room of rendezvous and approach to the principal sitting rooms; also that the side walls are occupied by two very large pictures. The drawing rooms adjoining to the saloon, are in a style of noble simplicity, that must please in spite of all the ephemeral changes of fashion. That on the west communicates with the statue gallery, a room of almost unparalleled beauty. Many, indeed, may be found to surpass it in magnificence, extent and splendour; but perhaps not one in chastened beauty, in elegance, in delicacy of taste; neither in exquisite arrangement, nor in its striking perspective: in these respects it may be pronounced a chef-d'œuvre. Here we may observe with what felicity the architect has combated the difficulties arising from his plan, and converted defects into beauties. It was impossible to throw the whole into a single room, on account of the corridors leading to the wings, which would not permit windows to be carried within twenty feet of either end; neither would any other method of division have been so appropriate and convenient as the one adopted; there would not have been that variety in the vista, while at present the passing of

persons through the tribunes occasions less interruption to those who may happen to be in the gallery than would have been the case, if instead of enclosed tribunes, the separation had been effected merely by a large arch, or a screen of columns; not to mention the beauty of their octagon tribunes, and the apparent expansion which the gallery receives from the contrast. Still this is not all the merit of the architect; two difficulties yet remained to be contended with. In order to give to the western front a character in unison with those on the north and south, it was necessary to place in the centre a Venetian window; consequently there are only three windows, by which the disadvantage is avoided of their being carried too near the wings, as is the case on the east side of the house, where there are five: yet this also occasioned too great a space to remain between the end windows and the tribunes—a defect that was to be remedied. The other object to be effected was, to present at the ends of the room, some feature more noble than the arch opening into the tribune, which, although proportioned to the side of the octagon, would not have been so to the gallery; and we can never sufficiently applaud the ingenuity and taste with which both difficulties have been mastered; namely, by placing the arch within a semicircular recess, or large niche, within which are two lesser ones containing statues. The arrangement of the niches on the side opposite the windows is tasteful

and varied, and a pleasing symmetry is preserved; viz. in the centre the chimney-piece and a large niche over it crowned with a pediment and bust; on each side three niches, of which the middle one is higher than the others. Yet, perhaps, a stricter attention to uniformity would have so arranged the plan that the chimney and two principal niches should each have been exactly opposite its corresponding window, and over against each of the remaining four niches a mirror of the same outline and dimensions: yet the objections to, and inconveniencies attending upon this plan, are such as might counterbalance the purposed advantage. The design of the niche above the chimney-piece, although not without merit, is, perhaps, somewhat too heavy a style. The north tribune opens into the dining room, a most elegant room with a dome, and admirably contrived with respect to convenience, the side-board being placed in a large recess, which has private doors communicating with a light closet and a back staircase: it must be confessed, however, that the distance from the kitchen is too considerable—a disadvantage that could have been obviated only by placing the dining room on the other side of the hall, as shall presently be noticed; but while admiring the admirable convenience of the dining room at Holkham, that at Houghton ought not to be forgotten: it is equally if not more ingenious.

The library is not included among the principal

rooms on the state floor, but is situated in the south-west, or family wing, of which it occupies the whole west side. This situation is, in almost every respect, judicious and appropriate; yet a splendid apartment destined to a display of literary wealth forms such a striking and important feature in the interior of an extensive mansion, that it is almost to be regretted that a library, as magnificent in its structure as it is valuable from the collection it contains, is not one of the attractions of Holkham; particularly as, by connecting all the principal rooms together in the body of the house, and removing all the bedchambers &c. into the wings, the whole would gain much both in convenience and splendour, although at the same time it must be allowed, that the family wing would not be so distinct and commodious as at present; still on the whole the advantage would be considerable. The space now occupied by the library should be divided into three rooms, viz. two chambers and a dressing room. The state bedchamber apartment, which, by the bye, is not very complete, should be removed to the south-east wing, all the first floor of which not occupied by the chapel should be destined to it; it might then consist of an ante-room, bedchamber, two dressing rooms, chamber for attendant, closet &c. all which may be considered as necessary to form a complete sleeping apartment. By this means all the east side of the house would remain for



the library, which might be disposed nearly the same as the gallery, yet not exactly, but so proportioned that all these rooms might still have mezzanine ones above them as at present, the staircase to them being carried up within the court. Thus a central library and two ante-libraries might be formed, communicating with each other by large and magnificent glazed folding doors. In one of these rooms the most valuable portion of the collection might be secured by being enclosed in glazed cases; and there is, perhaps, hardly any subject more favourable to an architect, for displaying his taste and invention, than would be afforded by such an interior. The cases should be glazed with ample sheets of plate glass set in gilt frames. Then also the room at the north-east angle of the hall, now a dressing room, should be converted into a dining room, in every respect similar to the present one, which might be adapted to a music room: thus the centre of the mansion would be laid out in a continued range of state rooms, for the entertainment of company, without any interruption from bedchambers; and, although in certain respects something may be said in favour of the present plan, yet, on the whole, that here suggested might be considered as an improvement both with regard to splendour and convenience, notwithstanding Mr. Young's high encomium on Holkham for the latter quality, for which he almost pronounces it a faultless monster.

It is most certainly a structure deserving the attentive examination of the architect, not only on account of its grandeur, its elegant taste, and the excellence of its arrangement, but also for the superior skill and care displayed in its construction. "*Dawson's Holkham Guide*," a very entertaining and ably executed manual, contains some interesting observations upon the construction and execution of the house. It is to be regretted that Brottingham's work is not elucidated by any descriptive and historical text; also that of the thirty-four plates which it contains, no more than eighteen relate to the mansion itself: the others are designs of the various buildings in the park, some of them not very interesting; at any rate, would be well exchanged for some more sections of the house, which are much wanted, especially one from north to south, through the hall, saloon and portico; another also from east to west, to show the window end of the hall, end of gallery, &c. a third along the east side from north to south; and others through the wings. It would also be desirable that the method by which the access to the four turret rooms is contrived, should be described, as it is a point that requires some explanation. But after all, to render such a work *complete*, it ought likewise to exhibit correct perspective views of the most striking interior features; for sections alone, however valuable, as exhibiting the construction of the building,

and, in some degree, the decoration, at least the architectural decoration, of the separate rooms, yet convey a rather cold and cheerless idea of them, compared with a view displaying the furniture, paintings &c. without which, in spite of the most beautiful proportions, the most elegant apartment will lose half its effect. It is to be hoped that Holkham will furnish many charming interiors for the second series of Pyne's Views.

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ART. IV. *The Dresses, Customs &c. of different Nations described, for the use of Painters and Sculptors. From various Authors, KENNET, ADAMS &c.*

ROMAN ENTERTAINMENTS.

THE principal meal of the Romans was what they called *cæna* supper, supposed by some authors of good authority to have been anciently their only one. The usual time for this meal was the ninth hour, or three o'clock in the afternoon, in summer, and an hour later in winter. It was esteemed luxurious to sup more early.

About mid-day the Romans took another meal, called *prandium*, or dinner, which anciently was called *cœna*, because taken in the evening; but when the Romans, upon the increase of riches, began to devote longer time to the *cœna*, or common meal, that it might not interfere with business, it was deferred till the evening; and food taken at mid-day was called *prandium*.

The ancient Romans lived on the simplest fare ; chiefly on pottage, or bread and pot herbs. Their chief magistrates and most illustrious generals, when out of office, cultivated the ground with their own hands, sat down at the same board, and partook of the same food, with their servants ; as Cato the censor is mentioned to have done by Plutarch. They sometimes even dressed their dinner themselves, or had it brought them into the fields by their wives : but when riches were introduced by the extension of conquest, the manners of the people became changed, and luxury took possession of all ranks ; the pleasures of the table became the chief object of attention, and every thing was ransacked to gratify the appetite.

The Romans at first sat at meals, as did also the Greeks. Homer's heroes sat on separate seats around the wall, with a small table before each, on which the meat and drink were set, as did the ancient Germans and Spaniards. The custom of reclining on couches was introduced from the nations of the east ; at first adopted only by the men, but afterwards allowed also to the women. It was used in Africa in the time of Scipio Africanus the elder. The images of the gods used to be placed in this posture, in a *lectisternium* ; that of Jupiter reclining on a couch, and those of Juno and Minerva erect on seats.

Boys and young men below seventeen sat



at the foot of the couch of their parents or friends, at a more frugal table, as did sometimes girls and persons of low rank.

The custom of reclining took place *only at supper*: there was no formality at other meals: persons took them alone, or in company, either standing or sitting. The place where they supped was anciently called *cænaculum*, and was situate in the higher part of the house, whence the whole upper part, or highest story of a house, was called by that name. It was afterwards called *cænatio*, and sometimes *triclinium*, because three couches were spread around the table, on which the guests might recline.

On each couch there were commonly three persons; they lay with the upper part of the body reclined on the left arm, the head a little raised, the back supported by cushions, and the limbs stretched out at full length, or a little bent; *the feet of the first behind the back of the second, and his feet behind the back of the third*, with a pillow between each. The head of the second was opposite to the breast of the first; so that if he wanted to speak to him, *especially if the thing was to be secret, he was obliged to lean upon his bosom*, as is mentioned both in Pliny's letters, and in the thirteenth chapter of St. John, twenty-third verse. In conversation, those who spoke raised themselves almost upright, supported by cushions. When they ate, they raised themselves on their elbow, and made use of their right hand,

sometimes of both hands ; for we do not read of their using either knives or forks ; and Horace (Ep. i. 16, 23) alludes to the greasy hands (“ manus unctæ”) of the guests.

He who reclined at the top was called *summus*, or *primus*, the first or highest ; the one at the foot, *imus*, or *ultimus*, the last or lowest ; between them, *medius*, which was esteemed the most honourable place. If a consul was present at a feast, his place was the lowest on the middle couch, which was hence called *locus consularis*, because there he could most conveniently receive any messages that were sent to him. The master of the feast reclined at the top of the lowest couch, next to the consul. Sometimes in one couch there were only two, sometimes four ; it was reckoned sordid to have more. When there were only two couches in a room, it was called a *biclinium*.

The number of couches depended on that of the guests, which Varro said ought not to be less than the number of the Graces, nor more than that of the Muses. So in the time of Plautus, the number of those who reclined on couches did not exceed nine. The persons whom those who were invited had liberty to bring with them, were called *umbræ*, uninvited guests.

The bedsteads and feet were made of wood, sometimes of silver or gold, or adorned with plates of silver. On the couch was laid a mat-

tress, or quilt stuffed with feathers or wool, but in ancient times with hay or chaff. At first, couches seem to have been covered with herbs or leaves, and the cloth, or ticking, which covered the mattress, or couch, was called *toral*, or *lodix*, which are also used for a sheet or blanket; *lodicula*, a small blanket or flannel coverlet for the body. On solemn occasions, the couches were covered with superb cloth, with purple and embroidery. Cicero speaks of couches bespread with a purple covering, much the same with what Virgil calls fine tapestry wrought with needle work, said to have been first invented at the court of Attalus, king of Pergamus. Hangings used likewise to be suspended from the top of the room, to receive the dust.

Under the emperors, instead of three couches, was introduced one of a semicircular form, and which usually contained seven persons, and sometimes eight; but in later ages the custom was introduced, which still prevails in the east, of sitting or reclining on the floor at meat, and at other times on cushions covered with cloths.

The tables of the Romans were anciently square, on three sides of which were placed three couches; the fourth side was left empty, for the slaves to bring in and out the dishes: when the semicircular couch came to be used, tables were made round. The tables of the great were usually made of citron or maple wood, and

adorned with ivory. The tables were sometimes brought in and out of the room with the dishes upon them, and at other times the dishes were brought in and set down upon the table.

A table with one foot was called *monopodium*. These were of a circular figure, used chiefly by the rich, and commonly adorned with ivory and sculpture. A side-board was called *abacus*, and sometimes *delphica*. The table of the poorer people commonly had three feet, and sometimes one of them shorter than the other two; hence the "unequal tables" of Martial, (i. 56, 11). The ancient Romans did not use table cloths, but wiped the table, when soiled, with a sponge, or with a coarse cloth.

Before the guests began to eat, they always washed their hands, and a towel was furnished in the house where they supped to dry them. But each guest seems to have brought with him from home the table napkin, or cloth, which he used in time of eating to wipe his mouth and hands, but not always. The napkin (*mappa*) was sometimes adorned with a purple fringe. The guests used sometimes, with the permission of the master of the feast, to put some part of the entertainment into the *mappa*, and give it to their slaves to carry home. Table cloths began to be used under the emperors.



ART. V. *The Miseries of an Artist.*

TO THE EDITOR OF ANNALS OF THE FINE ARTS.

SIR,

EVERY body must remember a little work called "The Miseries of Human Life," which produced so strong a sensation in the town, from its truth, its wit and its humour. Perhaps some of your professional readers may not be unamused if the miseries of an artist are set before them on a similar principle.

I shall begin with the *little* miseries of an historical painter, setting aside the *great* ones, which are certainly not to be joked with.

*First Series. — Month of November.*

Wake at half past seven;—remember this is the day you are to paint the head of your principal figure!—hope, in the name of Raffaele, the day may be a fine one; hope there may be a good light; hope it may not rain; hope there may be no fog; lie still for five or ten minutes, afraid to look out of your window, for fear of the consequences; at last seize the window curtain,—take a sort of a peep with a beating heart, but no light appearing, fancy you have not moved the blind;—grapple for the blind,—find you have moved it; and what you mistake for an obstruction of the light *inside* your window, find to be a thorough-bred dark, dingy, heavy, wet, muggy, smoky, greasy, filthy, yellow London fog, of the true sort *outside*! let fall the

curtain with a groan ! lie for half an hour consoling yourself with the delicious remembrance, that the day for receiving pictures at the British gallery is not far off, and that no allowance is ever made for foggy days ;—remember, by way of an additional consolation, having passed many beautiful sunny days in June like the fly in Fontaine ;—get up in a shivering grumble, damp and dull, out of a little paltry bed, in a little paltry closet, where you get regularly frozen every winter and broiled every summer ; where no air can ever circulate, even if there was air to do so.—N.B. It may be proper to tell the reader, that the artist lodges in one of the back intricate alleys between Shire Lane and Carey Street, in a second floor, which is never washed ; the people of the house keep one servant, who waits upon ten persons, dresses four dinners, makes six breakfasts, a dozen beds, cleans her face once a month, and her hands upon quarter day !

At last get into your painting room,—begin to grind your colours ;—at that instant the heavens lower into a “ darkness that may be felt ;” doubtful whether you have got Indian red or Vandyke brown upon your palette !—beg the servant, who is endeavouring to raise a fire with damp wood and a pair of broken-winded bellows, to tell you which she thinks the *reddest* of the two ? she does not know, but thinks, if she must say, that they are both rather *brownish*. In despair, you

grind up both, hoping in God that some light may come before you want to use them!

Palette set—brushes in—stone clean, and every thing ready; the only distinction visible is from black to white, all the rest in a fine brown demi-tint!

Eight o'clock—go to breakfast; after ringing eternally for half an hour, and scolding the poor girl for not bringing it sooner, who has been scolded both up stairs and down for the same reason. The darkness becomes so insufferable you are obliged to light a candle; in a fretful fidget look at the almanack—count how many days there are to the day of sending in—find there are but fifty-two; endeavour to lot out work for every day; so that if you work every day as much as you anticipate, your picture will be finished a fortnight before hand! feel quite happy at this, quite forgetful how many times the same resolutions have been made, and the same plans laid down, without producing the least effect: strange this unaccountable delusion about the future! strange this perpetual supposition that we shall have greater command over the future moment than we have over this! when we are boys, we procrastinate till we are men, when we are men we defer till we are old, and when we are old we say, “Ah! ’tis of no consequence.” Breakfast finished,—ring an hour before you can get it taken away, amused at intervals with the

ringing of those above and those below you for the same purpose ;—no signs of day-light, try to study effect from being able to see nothing but masses in your picture ;—half-past eleven ; anxiously expecting your model, anxiously expecting day-light ; at last an hour's day-light plays upon your canvas, but no model ;—stamp about the room at the stupidity of these rascals ! one, two, three and four strike, and you are still in the same state of anticipating eagerness ; at last about half-past four, when it is almost impossible to see, in he comes, creeping, guilty, conscious and intoxicated, “hoping as how you did not expect him, because the fog (*hiccup*) being thick (*hiccup*) he fancied he might take a pint of beer till it was over ;” make a fresh appointment with him for the next day, which he swears to keep, with his eyes looking different ways, and hopes your honour will not forget he has lost a day's work in consequence of the fog ; send him away, and sally forth to dine at one of the eating houses in Drury Lane ; get boiled beef, tough and salt, which you cannot eat ; potatoes made sodden by being kept hot in steam, having been three hours ready, with a bit of apple tart, by way of a relish, half baked, and crust tasting of the rancid dripping of all the joints of the previous week, pork, mutton, beef, veal, roast goose and bullock's heart, attended by a waiter pale as his shirt and not much cleaner, perspiring from the steam of the meat, with filthy hands—filthy apron—



dirty jacket, greasy pockets, and the cockney slang of the elegant and accomplished neighbourhood! pay your reckoning, and slink home through a fog as thick and as yellow as the pea-soup of the eating house; return to your painting room with no other exercise than the walk backwards and forwards, and prepare for another day of *delightful* study; on entering your room, having opened your window at going out, find the stink of the paint rendered worse, if possible, by the entrance of the fog, which, being a compound from the effusions of gas pipes, tan yards, chimneys, dyers, blanket scourers, breweries, sugar bakers, and soap boilers, may easily be imagined not to improve the smell of a painting room!

In this delicious effluvia of indescribable stinks, you begin to clean your palette, with a sensation every now and then that the beef in your stomach has not been at all acted upon by the gastric juice since you first swallowed it; at last—palette cleaned—you then begin the brushes, which being done with yellow soap and hot water, the suds mixing with the dirty colours and the oil, send forth portions of scent by no means less odorous than those already described, and increase the mass already floating in your room; just as you have done cleaning the dirty brushes of yesterday, remember—that there are three or four large hog's hair tools full of Prussian blue, which you have kept in water for a week, and which if kept so any longer will be ruined—this is too much—can't

bear it—sink down in a chair quite overpowered with the sensation ;—a pain in your head, and a sinking at your heart, and an anticipating gurgle in your throat at what is coming !—Curse the country that gives so little encouragement to an historical painter, that he cannot afford to keep a servant to do such jobs for him—wish the Institution at the bottom of the sea, for not giving longer time for sending in the pictures—hope the model may break his neck for not being punctual to-day, unmindful that if he does, he may not be more punctual to-morrow.—At that moment the fog seems to get thicker, and to pour into the room in such clouds as almost to extinguish the candle—something like flakes find their way in with it, which, by their melting, you conceive to be *snow*, but which, from their blackness, you mistook at first for *soot*—shut the window—poisoned !—and find that instead of letting the stink *out*, you have let the fog *in*.—With a room full of fog, the consciousness of a day lost, and your principal figure yet to finish—take up a book—try to read, but cannot, being oppressed by every thing—amuse yourself for an hour with remembering every thing that is disagreeable !—call to mind that your father, mother, sisters, and family, have dined off wholesome food, have drank wholesome tea, at that moment are having wholesome chat, and will retire to a wholesome bedroom to have a refreshing night's rest ;——— when you are becoming restless from the con-

trast, some principle of art and nature darts into your brain, with a flash as if the lock of a gun had snapped in your head, and had produced an explosion!—you become rooted to your seat,—trains of thought and principles of art crowd upon your imagination like lightning!—foggy days, foul air, and bad dinners, are unfelt—you sit deliciously abstracted in a world of your own, invincible to external circumstances, invincible to want, invincible to difficulties; your good genius seems to draw aside a curtain that obscured the vista of your future years, and shows you glory like a star shining at the end!—the greatest examples of the world begin to shine to your fancy—you look about your room with a sort of awe, and conceive you see the faces of the greatest beings, like the “*diræque facies*” of Virgil, glittering in the obscure part of your chamber!—then come trains of thought, which at other times are sought for in vain, and in one hour you do more than in less happy moments you can do in months; you sit, in a state of abstracted enthusiasm, with a contempt for your own timidity of mind, that for a moment could have made you compare the energy of a life of hope and ambition, and all its difficulties, with the dull, plodding, tame, insipid, though *wholesome* existence of your family in the country!

Quite forgetful of your day’s miseries, and full of your present delightful anticipations, you fall gently asleep upon your table, and never wake

till the roaring of the watchman under your window makes you start up, and to your inexpressible pleasure you find, that while your good genius has been drawing aside the curtain that concealed the vista of your future years, and showing you glory like a star shining at the end of it, a thief has been wasting your candle for the last two hours, and has floated the wick out into the middle of the table, which it has scorched; and while you are endeavouring to light another candle the wick tips forward into the grease, goes out with a whiz, and leaves you in unutterable darkness!—remember—that you are in the middle of your painting room, in the middle of your easel, oil bottles, canvasses, and colours—remember—that the dirty water of your brushes stands *somewhere*—in your very first attempt you hit your shin against the projecting pin of your easel, which jerks your picture, that shakes the table, that topples down *something*, which, by the bumping crash, must be a favorite plaister head!—the whole events of the day now crowd again upon your mind, and you crawl to your bed with the consolation, that there has not one single thing happened during the whole day, from morning till night, that is either agreeable or satisfactory—you muse on life and its inexhaustible absurdities!—on death and its endless prospects!—on human schemes and human weaknesses!—and, after a short slumber, rise at six, resolving that “come what come may,” you will



not lose your temper again, if the day be foggy and your model not punctual—if you should not be able to distinguish between Indian red and Vandyke brown—or if you have large brushes to clean of a week's standing, *even* should they be full of PRUSSIAN BLUE!

A.

ART. VI. *An Essay on Gesture.* By MICHAEL WILLIAM SHARP, *Esq.*

[Read at the Philosophical Society of Norwich.]

PART II\*.

After the foregoing introductory remarks, I beg leave to arrange the various gestures incidental to man in the following classification:—

*Gesture 1.—Supplication.*

THE stretching forth and clasping the hands when we *importunately entreat*, sue, beseech or ask mercy, is the gesture of supplication.

Thus the Romans who sued in behalf of Coriolanus used this gesture, when Sicenius the tribune had pronounced sentence of death upon him, holding forth their hands to the people, beseeching them not to sacrifice this noble Roman. Thus Manlius and Fulvius came to Tiberius, with tears in their eyes, and holding up their hands, be-

\* Part I. which is introductory to the following illustrations, is in Vol. IV. page 406.

sought him to leave the Agrarian law unaltered. Plutarch, in the description of Emilius' triumph, relates that King Perses' children were led in, with their masters, officers and other servants, weeping and lamenting, holding out their hands, that they might appear to ask mercy and grace from the people, as they passed in the triumphal procession. The power of this expression has sometimes remained in the arm even when the hand has been lost. When the people of Athens were about to stone Eschylus the tragedian, for some impiety which he had brought on the stage, his brother, Amynias, who had lost his hand at the battle of Salamis, held up his arm, which reminding the judges of the services of Amynias, they immediately acquitted the poet. This gesture may be often observed in children, when entreating forgiveness; and Raffaele has adopted it with great success in the figure of our Saviour in the Transfiguration.

*Gesture 2. — Prayer &c.*

To raise the hands, joined and hollowed in the middle, or spread out towards heaven, is the habit of devotion, and a natural and universal form of prayer. This is the language of contrition, submission, entreaty, and supplication\*. Alexander, in his third battle with Darius, before charging the enemy, grasped his lance in his

\* The ancient brasses and monuments in our cathedrals expressed this gesture, "Cœlo supinas si tuleris manus."

left hand, and extending his right, besought the Gods to assist him, and to encourage the Grecians. The Heathens also, when they came forth to plough, laid one hand upon the stilt of the plough, and lifted the other up to Ceres; beginning their actions both of war and peace with the same gesture: "*Sustulit excitas vinclis ad sydera palmas.*" — VIRGIL.

The ancients are very copious in expressing these outward forms of devotion in the hands. They say the hands stretched out, expanded, and erected, all naturally imply this expression. With Tertullian, the hands thus affected are expanded; with Virgil holden abroad; as Nonnius interpreteth the action, they are the open and extended hands. Cresollius says, this deportment of our hands declares that we affectionately fly unto the protection of our Heavenly Father, as little children, when alarmed, with stretched-out hands, run into the lap of their parents, or as men, in the midst of shipwreck, stretch out their hands to some friendly saviour. In a medal of Gordian, there is a figure raising its expanded hands, with this inscription: "*Pietas Augusta:*" and, according to Eusebius, Constantine was represented in coins and paintings with his hands extended forth. The Romish church superabounds in the external expressions of devotion, some of which have been quaintly commented upon by the old writers; for instance, Huelamus, in his gloss upon the "*oremus*" in the Romish

mass, says, that by the extension of his hands, the priest gathers, as it were, the hearts of the people; and by the conjoining of them, unites them into one. It is the custom of mothers to teach their children this gesture at their devotion; and of this idea Sir Joshua Reynolds availed himself in his beautiful little picture of the Infant Samuel.

*Gesture 3.—Grief.*

To wring the hands is a natural expression of excessive grief, used by those who condole, bewail and lament. When Heliodorus, the hated favorite of the Emperor Valens, was dead, and his body carried forth to be buried, Valens commanded that many should attend on foot bare-headed, and some hand in hand, with fingers clutched, that nothing might be wanting in the formality of sorrow. I have never beheld this gesture without the most sensible emotion; even at the theatre I have repeatedly seen this expression from ladies who witnessed Mrs. Siddons' excellent acting. Of this gesture Sir Joshua's Count Ugolino is a splendid example.

*Gesture 4.—Admiration.*

To throw up the hands to heaven is an expression of admiration, amazement, and astonishment, used by those who flatter and excessively praise. This expression always appears at some unexpected accident, and is used by painters



to express amazement. I remember observing this gesture in a mother who had the misfortune to behold her son shot dead in Hart Street, Covent Garden. The elevation of the hand turned outward must always bespeak astonishment. This is finely expressed in Raffaello's cartoon of Paul and Barnabas at Lystra, by an old man lifting up the garment, and looking at the limb of one he remembered to have been a cripple.

*Gesture 5. — Applause.*

Clapping the hands is an action indicative, among all nations, of applause, congratulation, joy, assent, and approbation.

Applause is a vulgar note of encouragement. "Populus Romanus," says Cicero, speaking of theatrical applause, "manus suas non in defendendu libertate, sed in plaudendo consumit." I have heard applause in our courts of justice, which not even the authority or gravity of the judge could suppress. For an example of this gesture I shall refer my readers to the gallery of a London theatre.

*Gesture 6. — Indignation.*

To smite suddenly on the left hand with the right is a declaration of some mistake, anger, or indignation.

Seneca attributes this to anger; for in his description of an angry man he writes thus:

“ Parum explanatis vocibus, sermo præruptus, et complosa sæpius manus.” Bulwer observes, that Petronius presents us with this gesture of anger and grief “ infractes manibus ingemuit.” I am inclined to think this gesture bespeaks the declaration of some mistake or forgetfulness, when upon the moment of recollection you chide yourself for it.

*Gesture 7.—Reproach.*

Often to place with vehemence the right fist on the left palm, is an action commonly employed by those who mock, chide, insult, reproach, rebuke, and explode, or drive out with noise. Vulgar persons use it in their bickerings, as being the scold's taunting dialect, and the natural rhetoric of those who declaim at Billingsgate. Ovid, not unskilful in this *brawling* property of the hand, ingeniously metamorphoses the Pierides, as they were about to scold and clap their hands, into pies and sylvan scolds.

*Gesture 8.—Despair.*

To appear with fainting and dejected hands is a posture of fear, abasement of mind, an abject and vanquished courage, and utter despair. Thus Polybius, wishing to denote the pusillanimity of Prusias, king of Bithynia, in his demeanour to the Roman senate, says: “ Demissis manibus lumen salutavit.” This gesture of utter

despair is frequently portrayed in the hands of the Virgin Mary at the foot of the cross.

*Gesture 9. — Indolence.*

To fold the hands is a gesture of idleness, seen in those who are amused with sloth, and who maintain a drowsy league with sleep. The Egyptians, when they would exhibit an express character of laziness in their hieroglyphics, interlaced the arms: it is also an assumed gesture of meditation.

*Gesture 10. — Melancholy.*

To insert the fingers between each other, the hands being upon the lap, is the sluggish expression of those who have fallen into a melancholy muse: to the signification of this gesture accords the oration of Sextus Tullius unto Sulpitius Dictator: “ You, our general, deem us, your army, to be handless, heartless, and armourless; for what else may we think of it, that you, an old experienced captain, a most valliant warrior, should sit, as they say, with one hand in another doing nothing?” Hence Erasmus, “ *Manibus compressis sidere;*” for this gesture is thought to have a tacit force to damp the lively spirit of mirth and friendly communication. The placing one hand upon another was ever held unlucky. Wilkie, with a masterly feeling, has portrayed this gesture in his excellent picture of *Distraining for Rent*.

*Gesture 11.—Pleasure.*

To rub the palms of the hands together marks a note of eager haste: it is also strongly expressive of pleasure. I have frequently observed boys at school rub their hands thus, whilst a parcel from home has been unpacking.

*Gesture 12.—Resignation.*

To hold forth the hands together, the expression of those who plead, submit, and resign themselves up with supplication into the power of another.

This gesture puts aside any doubts that may exist as to the priority of language between the tongue and the hand; before a child can lisp its father's name, he is gratified by beholding its little arms stretched out to him, pleading to be taken to his paternal embrace.

*Gesture.—Protection, Reproof, Command &c.*

The extension of the right arm and hand is a gesture of various import; it denotes protection, reproof, command, admonition, and invitation. Historians have taken notice of most of the expressions of this gesture of the hand. Flavius Flaccus made use of this warning gesture of the hand instead of speech; for when Mutius began to call the tribes of the people, to give their voices for the establishment of some new laws, propounded by Tiberius Gracchus in favour



of the people, he could not proceed according to his accustomed order in the like case, for the great noise those behind made thrusting forward, and being driven back again. In the mean time Flavius Flaccus, one of the senators, got upon a place where all the people might see him, and when he found his voice could not be heard by Tiberius, he made a sign with his hand that he had matter of great importance to communicate. Tiberius understood this gesture of the hand, and bade them make a lane for him to pass through. Flavius came at length to him, and betrayed a conspiracy against him.

This gesture is particularly expressive of command. Ovid observes, “*Quis nescit longas regibus esse manus?*”

Crinagoras, a Greek poet, praising Cæsar, says, “His right hand was mighty to command, which, by its majestic power and authority, did quell the fierce and presumptuous audacity of barbarous men.” Haydon has introduced this gesture very finely in his picture of the Judgment of Solomon, in the hand of the monarch staying the division of the living child.

*Gesture 14.—To triumph.*

To put out the raised hand, and to shake it, as it were, into a shout, the expression of those who boast, triumph, and exultingly express the raptures of their joy. This gesture is grounded

in nature, and is common to all nations when they are joyful.

*Gesture 15.—To entreat Silence.*

To beckon with the raised hands, accounted by all nations a sign of craving audience, and entreating a favourable silence. How considerable an expression this gesture was ever accounted, may be collected out of the office of the common crier, whom we find among the ancients commanded silence by the hand alone; which gesture, if it were used by the criers of our courts of justice, would be more proper and significant to procure silence, than by making more noise to restore peace, confounding one auricular disturbance with another.

When Commodus the emperor was set on his throne, to behold those famous actors which were to celebrate a sacred agon, or pageant, in honour of Jupiter Capitolinus, and the theatre full of spectators; before the performance commenced, suddenly one started on the stage in a philosopher's habit, with a staff in his hand and scrip on his shoulder, half naked, stood still, and *beckoning with his hand* for silence, discovered the treason of Perennius to Commodus.

*Gesture 16.—To swear.*

To lift up the right hand to heaven is the form and ceremony of an oath: an expression first

used by the Patriarchs\*. To extend and raise both hands to heaven implies a double oath. Lauretus says, the lifting up the right and left hand signifies an oath with a commination and a promise. I remember once seeing, in the king's collection of pictures, a very fine one, of which the subject was Hannibal swearing eternal enmity to Rome; and to render the oath of greater import, an old man was holding up the boy's left hand, that he might denounce a double oath.

*Gesture 17. — To give Suffrage.*

To hold up the hand is a token of approbation and giving suffrage. This practice, which was in use among the ancients, has continued to this day. Our members of parliament are first nominated by a show of hands; nay, it has even descended to clubs and societies of the lower order of people.

*Gesture 18. — Repulsion.*

To wave the hand from us, the palm outward, is the gesture of repulsion and of dismissal. Nothing can be more common than to shake our hand to those departing either by sea or land, as a last adieu. This gesture is equally strong where we wish to forbid or keep off: for instance, suppose a person attending on an expiring friend, just as he

\* This vowing expression of the hand Marius used in the battle of the Cymbres, when he promised an hundred oxen.

is about to breathe his last gasp, a busy officious nurse at this moment enters the room: the attendant, *still keeping his eyes fixed upon the dying patient*, motions with his hand for the nurse to be gone: she departs, for the language of the hand in this instance is *too* expressive not to be understood: on the contrary, should the hand beckon, the palm turned inward, the nurse and relatives would pour round the bed in the most joyful expectation of the patient's approaching recovery: this motion of the hand draws to you, as it were, the object of your attention, and is a gesture apparent to any one of observation.

*Gesture 19. — Defiance.*

To shake the fist at any one, signifies anger and defiance. The Italian vulgar constantly resent the indignity of this minatory agitation of the hand exhibited against them; and it is the sure prelude to a battle amongst the lower order of English.

*Gesture 20. To beg.*

To extend the hand hollow is the characteristic gesture of begging. There is a certain form or semblance of the thing implied in this unusual capacity of the hand, from the natural signification of this gesture, that severe adage of Erasmus had its origin, which taxed the lucrative greediness of the Athenians: "Atheniensis, vel moriens, cavat manum." Marcus Antoninus, the



imperial philosopher, when he came to Rome, in an oration to the people, said he had been absent many years; the multitude cried out eight years, and, with stretched-out hands, hollowed in this dish-like form, craved that they might receive so many aurei, at which the emperor smiled, and said, "Let it be eight," and afterwards gave them eight aurei a piece, (which is two hundred drachms.) To hold out the hand is a mean way of begging, which I conceive the reason why most painters have chosen to represent Belisarius with his helmet stretched out. Vandyke, however, in his celebrated picture on this subject, has stretched out the hand of Belisarius; though I must confess the expression of those about him are much finer than the figure of Belisarius himself; perhaps from this cause.

*Gesture 21. Bounty.*

To put forth the right hand spread open, the gesture of bounty, liberality, and a free heart: thus we reward, and bestow our gifts: hence to open the hand, in the Hebrew phrase, implies to be free-hearted, munificent, and liberal. Pliny observes, that the Greeks called the span, or space, from the thumb to the little fingers' end, *dorow*, which, it is not unlikely, is the reason gifts, in the Greek language, are called *dora*, because they are presented with the hand. Mr. Siddons, in his work on gesture and action, speaking upon this subject, observes, a celebrated

foreign author remarks that persons in the agonies of death have a custom of pinching, and gently drawing to and fro their garments. Shakspeare has beautifully observed this in the death of Sir John Falstaff, related by Hostess Quickly.

A commentator on the text—"Let not thy left hand know what thy right hand doeth," informs us that it is a symbolical expression, like the hieroglyphics of the Egyptians: the right hand is open, free and manifestly put in action; therefore the right hand denotes liberality, whereas the left hand is of a contrary nature. Our courts of law forbid any one giving his left hand who is about to make an affidavit, and ordains "that the person who makes an affidavit shall lay his right hand upon the book." Hogarth's genius would not let this circumstance escape him in his picture of Industry and Idleness, where the idle apprentice is brought before the industrious one: the wretch who has turned evidence against his accomplice is taking the oath with his left hand laid upon the book, instead of the right. It is said the dealers in perjury, at Westminster Hall as well as the Old Bailey, consider this little circumstance as a complete salvo for false swearing. In another picture, the Polling for a Member of Parliament, Hogarth humorously makes a dispute between two barristers as to the legality of an oath: an old soldier has lost a leg, an arm and a hand, and has laid upon the book an iron which is fastened to a

wooden arm: the effect is truly ludicrous, and certainly, according to the letter of the law, would admit of much quibbling.

*Gesture 22. — Friendship.*

To shake the given hand is an expression usual in friendship, benevolence and salutation. This gesture is very rich in signification, for the hand is the tongue of hearty good will. The mind of man, naturally desirous of some symbol, or sententious gesture, to utter the affections of love, manifestly sets forth this disposition by the pressing language of the hand: the hand is the general instrument of the mind. Pindar placed the heart and hand as relatives under one and the same parallel. When at Windsor, I was surprised no one shook hands with our late king, not even his most intimate friends: upon inquiry, I learned the king never shook hands with any one, and that it was treason to do so; the only familiarity allowed was to kiss the hand upon some advancement: in the chronicles of Sir Richard Baker, however, we find Richard II. used this expression of welcome to his nobles when they appeared at Westminster. Persons to this day apologise when they shake hands with their gloves on, and sometimes conclude with this very elegant witticism; "Excuse my glove, perhaps it's the more honest skin of the two." Shaking hands by common consent is also the natural gesture of reconciliation. There

are so many expressions in shaking the hand, by which we discover the disposition towards us, that I conceive that a king ought not to take advantage of it, as the policy of our court, during the time I had the honour to be stationed there, consisted in that glorious uncertainty which I have heard the admirers of our civil laws so much talk of, and which this gesture must necessarily do away. If the hand be pressed very hard, it is an insinuation of love, and forgiveness of injuries: this pressure is the overture to love: when the tongue falters to pronounce, the hand insinuates. This gesture is too feelingly known, for me to enter further into the history of it: that it implies a loving forgiveness of injuries is certain\*.

Having named and expatiated upon the principal gestures, I will not take up further time in enumerating compound gestures: they principally consist of one or both hands applied to the head; also the various direction the fingers

\* Philip, duke of Burgundy, the father of Charles, was slain at the battle of Nancy: Charles having absented himself from his father for some faults, and the duke falling sick in the city of Bruges, became speechless. Charles hearing of it, came from Ghent to Bruges with all possible speed, and falling on his knees before his father, with tears in his eyes, humbly begged pardon for the grief he had brought upon him, and that he would vouchsafe him his blessing. The duke's confessor pleaded for some sign or token of his good will towards his son: the prince opened his eyes, and clasped his son's hand within his own, as a sign of forgiveness.



take, making up an extensive catalogue of expressive signification. It is a remark worthy of notice, the ancients were famous for their calculations entirely done by the fingers. Hor-tensius the orator, usually set his arguments all on a row upon his fingers' ends. In the Areo-pagetic schools, or council-house at Athens, they painted Chrysippus with his fingers in this posture, for the signification of numbers. Our modern artists, when they would exhibit arithmetic in their pictures, observe the same gesture. If this manual arithmetic were fully known, it would bring to light many difficult and obscure passages of old writers, which cannot be understood without it: their manner was to reckon upon the left hand until they came to one hundred, and from thence to their right hand. These postures were recorded among the Egyptian letters, or hieroglyphics, as unfit to be prostituted by the vulgar. Many of these numerical postures of the fingers are found in the ancient statues: the statue of Janus, in the capitol, exhibited in the hands the number three hundred and sixty-five, thereby intimating the days of the year, and that he is the god of times and ages.

In the rhetorical actions of the hand, as in all others, the happy medium ought to be observed; for the action of the hand should be full of dignity and magnanimous resolution, making it a liberal and full index of the mind.

Hamlet's advice to the players should be read by the orator and painter as well as the tragedian; and every public speech and picture should consist of a certain moderation of gesture; no incomposed rashness, or a too daring garb of action; neither super-finical demeanor, nor, on the other side, a bashful fearfulness, which is sure to discourage and disappoint the purpose of necessary motion; yet of the two extremes, it is better that modesty should prevail over impertinence of gesture; the tempering of gesture is not only to be observed from the things themselves, but also from the age and condition of the orator; a smooth and calm action becomes an aged man endued with authority, which, to one in the flower of youth, would be considered sluggish negligence: an orator should first consider with whom, and in whose presence he is about to speak; if in the house of commons, courts of law, or in the hearing of a prince, another action is required from that of speaking to an assembly of people, or party of gay young men.

Concerning this happy medium, there is a national decorum imposed by *time*, and *place*; for according to the manners of that climate in which we converse, moderation may admit of various constructions. In Italy a superabundant gesture is esteemed and is necessary; in France he is not *à la mode* and a complete monsieur, who is not expert in the discoursing garb of the hand; in Germany, and with us in England,

for in our national complection we are nearly allied, moderation in gesture and gravity is esteemed the greater virtue. The Spaniards have another standard of moderation and gravity, according to the lofty genius of Spain, where the hands are as often principals as accessaries to their proud expressions. I shall not notice the Dutch in this instance, as I have not been able to learn what pertains to them farther than speculative gravity: but as our language is grown so rich by the adoption of words of all nations, and so altered from the old Teutonic, if the rule of moderation be persevered in, we may, with decorum and gravity, meet the hand of any of the warmer nations half way, with the manual adjuncts of our expressions.

M. W. S

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ART. VII. *Extract of a Letter from an English Historical Painter at Rome.*

Rome, March, 1819.

\* \* \* \* \* Since I last wrote to you I have visited Greece; and though it is not generally considered the thing for a painter to do, I am so delighted to have been there, that I look upon it as a good move in my life. The hardships one must undergo in travelling there, the excessive heat, the difficulties attending painting there, and the frequent disappointments one necessarily experiences in descending from fancy to reality, are enough to quell occasionally the

most enthusiastic spirit; but Athens, the resting place, redeems all.

I entered the Piræus at dawn; it is a small harbour, or rather port, with some miserable houses on one side. One or two merchant ships were lying at anchor, and a few Greeks were wrangling on a kind of pier: the plague was in Athens, at least without the walls, and fortunately it never got in. The road from the Piræus lies along the site of the long wall; midway you enter the olive grove that encircles Athens like a vast zone almost on every side. This past, a mile or so, the plain begins, and the Acropolis becomes distinct; on which, notwithstanding some high towers, the Parthenon predominates. The town is entirely surrounded by a wall, and the Acropolis and the Areopagus together hide it completely from the view. As you approach, the temple of Theseus appears above the wall, with one palm tree, and Mount Hymettus beyond, the very essence of every thing classic—and the colour is so too—here are no vivid greens, which belong to the Dutch school and not to Poussin—there is, on the contrary, a silent Egyptian sandy surface every where—no verdure—but grey ground and yellow burnt grass—the Acropolis with the tone of Lodovico Caracci—the temple of Theseus a golden brown—the olive grove one belt of grey—the mountains Titianesque, and the sky more so.

I had an opportunity of judging of the effects



of the metopes in the Parthenon; one good one remains at the south-west corner; they appear nothing from below; and I should think it impossible to judge of their merit accurately at that distance by the naked eye. On the north-west corner are some metopes in a very bad style, of female figures sitting, one of which, however, at the corner, seems very fine;—but there is no getting near them. The basso-rilievo on the west side of the cella, which Lord Elgin only took in plaster, is said to be the finest; because, say the architects, it could be seen more easily than the rest. Because these things cannot have their proper effect, or rather cannot be properly appreciated at such a distance, Wilkins concludes that they are inferior works. Now the principle throughout the Parthenon seems to have been that of lavishing labour and taste where it could produce no effect whatever; such was the gilding or painting the band under the triglyphs with an exquisite ornament, which could never be distinguished from below, and the cornice within the portico, where it was too dark. This profusion, and what we should call useless high finish, is to be accounted for by a spirit of devotion to the goddess; and the best artists were honoured by being permitted to decorate, with their best works, even such parts of the temple as were out of the reach of examination. On the same principle the parts which were nearer the eye, the statue of Minerva itself for instance,

was not of common materials, as if the perfection of art itself was not sufficient without costly materials to do homage to the deity of Athens.

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ART. VIII. *Some Account of DANEKKER, the celebrated Sculptor.*

DANEKKER is a native of Stutgard, born of humble parents. The early bent of his genius, which first led him to a fondness for drawing, and made him once spoil some smooth hewn stones, scratching flowers and figures on them with a nail, afterwards appears to have become too strong to be checked by the opposition of his parents. When the Duke Charles, predecessor of the late King of Wirtemberg, offered to admit one of their children into an excellent public seminary, his parents refused, from a false idea that the students were only designed to fill the ranks. The boy entreated in vain, permission to accept the offer, and his importunities were at last silenced by confinement in his chamber. He contrived to communicate from his window with eight of his comrades, whom he persuaded to accompany him to the duke himself at Ludwigsburg, to entreat an admission into the academy. The boys announced themselves, and were kindly received by the duke, who was delighted with the resolution of the would-be academician of thirteen. He was immediately placed in the seminary, where he found the means of a liberal

education, which afforded him a fund of acquirements useful in his profession. He studied here nine years; then made pedestrian tours to Paris and to Rome, profiting almost unaided by the opportunities they afforded him. In Italy he received kindnesses from Canova and Trippel, and was recalled by his prince in 1790, to his great grief, from the bright skies and the noble relics of Rome to the fogs and cramped occupations of Stutgard. By way of recompense, he was made court sculptor, and professor at the academy, with a salary of 800 florins, now considerably increased, for which he is engaged to execute all the orders of the court.

But the object of the Fine Arts which gave me the greatest gratification, was a single statue belonging to M. Bethmann, the great banker. In a summer-house of his pleasing garden, in the suburbs, you find a collection of admirable casts, executed at Paris; besides one marble statue by Danekker, surpassing any thing I have seen in modern sculpture. It is an Ariadne seated on a lion, in an attitude of great difficulty of execution, but easy and graceful in the highest degree. She is reclining on one side—her right elbow supported on the lion's shoulder, her head turned with a pensive grace—one drooping hand holds the clue of thread, while the other lightly supports her right foot. The position is so involved that nothing but the most consummate art could have reconciled it with nature. It is one of the happiest conceptions of grace that an artist's imagination

ever hit upon. The figure is the perfection of feminine beauty, with none of the pomp of the goddess, reclining in the soft graces of a voluptuous but simple form. The marble seems, from the exquisite truth of execution, to have a warmth, and the contours are rounded and soft as those of Titian. The lion is a majestic beast, worthy of the load he bears. The statue stands on a pedestal, turning on a pivot, for the convenience of viewing it in various lights. Danekker had this admirable statue fifteen years in hand : he executed it for Mr. Bethmann, and received one thousand guineas for his inimitable labours : Mr. B. has, I understand, since been offered for it nearly three times that sum. The artist is now employed for him on another work to match it. E. C.

Frankfort.

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ART. IX. *Mr. LANDSEER on Chalk Engraving.*

TO THE EDITOR OF ANNALS OF THE FINE ARTS.

SIR,

THE course of my reading for the last year and a half having taken a new direction, I have to apologize for not having perused the fourth volume of your ANNALS OF THE FINE ARTS till very lately. Is there not a little too much about my sons in it ? I am afraid there is, considering that they are but youthful students : but let that



pass. I now take up the pen on account of the mention that, in pp. 133-4, is made of myself.

You are therein pleased to compliment me with being "the best writer on the art" (engraving) "in our times." This may be even more than a little too much. I hereby confess *quantum sufficit* of diffident confusion at sight of this compliment, and wish that your printer would here insert his hieroglyphic, if he has one, or note, of a congee of reasonable profundity.

Apart from this ticklish point, Sir, I apprehend that it behoves you, as you value the reputation of consistency, or aim at that of wisdom, not to exhibit the weakness of him whose strength you would assert; far less to join the interested and half-witted crew who would attribute to me what their own idle fears have conjured up—I mean the weakness of "anathematizing," if this word be seriously used, the art of engraving in the chalk manner, or as it is expressed in your publication, with still further variance from the truth, "the mixed style of line and point."

Some years ago, a coarse-minded and loquacious man, who had qualified himself for an office of scandal by having been footman and occasional clerk to a stipendiary magistrate in the country, and who had moreover a smattering of the stippling art, came up to London, and with the assistance of a pupil of Mr. Heath, became an inferior practitioner in this branch of engraving:

and it so happened that this noisy, conceited, obtrusive and licentious person, having taken umbrage at certain truths uttered by me in public, was accustomed to revenge himself by such misstatements as appear now to be creeping, through some unnoticed loop-hole, I suppose, into your publication. What this man said or wrote I never thought it worth while to contradict. In fact

“ *His* praise was censure, and his censure praise.”

But by “ *Annals*,” I am bound to suppose, *records of truth* are meant; and I must therefore request you distinctly to state, that I disclaim the having uttered any such invidious sentiment of the chalk engraver’s art as your critic on Mr. Lode’s portraits has been pleased to impute to me.

I remember, indeed, in my lectures to have entered into something like an historical statement of the misemployment, by the publishing print-dealers, of the immature efforts of English chalk engraving, which in their ignorant cupidity (I speak of the publishers of twenty or thirty years ago,) they ran after, because it was novel, rapid and cheap: but as I closed even this plain statement of facts of actual occurrence—of facts of the truth of which the public are since abundantly satisfied—with the following words, I conceive that no man should say I have anathematized the mode of engraving which the writer

of the article in your Annals is so eager to advocate.

“ At length, however, this interesting art [of chalk engraving,] fetching a few noble bounds, has escaped from the toils of its pursuers, and now roves at leisure, when, as a means of translating pictures, it is more worthy than ever of being pursued.”

I hope in future, Mr. Editor, to be more regularly attentive to your publication, and to be able to subscribe myself, Sir, your constant reader,

J. LANDSEER.

P.S. I observe that your critic avails himself of the seeming authority of Bartolozzi. You must allow me to inform him, that it is *but* seeming: for though the practice of that distinguished engraver may appear to favour his view of the question, his own election did not govern his practice; and I venture on my own responsibility to state, that his often expressed opinion was in direct opposition to it.

ART. X. *Letter from BURKE to a Student in Art.*

TO THE EDITOR OF ANNALS OF THE FINE ARTS.

SIR,

15, Nassau Street, March 14, 1820.

The enclosed original letter of Burke was given to me by the person to whom it was written, which if you think worthy of insertion

in your “*ANNALS*,” out of respect to the taste and talents of its author, it is at your service, by permission of the gentleman to whom the letter was written.—I am, Sir,

Your most obedient servant,

WILLIAM BEWICK.

[N. B. The Editor has printed the introductory communication nearly as it came, with little alteration. He has seen the original letter from Burke, and has not the slightest doubt of its authenticity, from his knowledge of that great character's hand writing, and other proofs.]

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The following anecdote, relative to the late Honourable Edmund Burke is communicated in gratitude to his memory, principally to introduce a letter which he sent to Alderman Carr, of York, to be delivered to the person by whom this anecdote is communicated. My occupation was that of a diamond jeweller. In the summer of 1786 I was going to York on foot: when I had got six miles on the Uxbridge road, I heard a voice behind me saying to a servant on horseback, “Ask that gentleman how far he is going before he stops.” The carriage having reached me, the person within it asked me if I would step in? I declined, as I was going to stop at a village called South Hall, about a mile distant. “Do, Sir, come in, it will rest you a little.” His manner was so very persuasive that I got in: he was reading Buffon's *Natural History* in French.



We had some interesting conversation, and, among other things, I had shown him the first or second attempt I had made at engraving, with which he seemed surprised and pleased. From circumstances, I thought he was a gentleman farmer. But we arrived at last at a very handsome mansion, and he introduced me to a lady and two gentlemen as an ingenious young man that he had met with on the road, whose name was Barrow. After dinner he took me to see his paintings; and then I asked him to whom I was so much obliged for such uncommon civility? “ When you return to London, go to Sir Joshua Reynolds’, and ask for Burke of Beaconsfield,” and at the same time put 10s. 6d. in my hand, observing, as I was a foot-traveller I should find it convenient on the road: it was wrapped in a piece of paper. I omitted to observe, that I had long had a desire to see, or, if possible, be acquainted with the Mr. Burke who made a farewell speech to the people of Bristol, that made a very lasting impression on me; consequently the first house I came to after leaving Beaconsfield, I inquired whether it was Burke the member of parliament that lived where I had dined; and on being informed it was, I was much gratified to think I had my desire accomplished in so extraordinary a manner.

On my arrival at York I wrote a very warm imagined letter to my patron at Beaconsfield; and on my return to London, I went immediately

to Sir Joshua's, and finding Mr. Burke was still at Beaconsfield, I went there, and there he entertained me some days; and on going with him into his study the day of my arrival, he put the following letter into my hand, saying, "I give you this, Sir, to let you see I did not neglect answering yours." It was enclosed to Mr. Carr, who was to give it to me; but I having left York, he returned it to Mr. Burke; and is as follows:—

SIR,

Beaconsfield, October 1, 1786.

I am much obliged to you for your letter from York, and for your receiving so kindly the trifling accommodation that it fell in my way by accident to afford you: I should, however, be exceedingly concerned if it should become the means of raising in your mind expectations which it may not be in my power to answer, and of inducing you to engage in pursuits which all your abilities and industry may not enable you to succeed in. My circumstances are such as oblige me to keep within narrow bounds, and will not suffer me to show that countenance to talents I wish to show whenever I meet them. Your case, I assure you, is one of those which makes the reserves which prudence and justice indispensably require, somewhat painful to me.

Not being able to undertake to support you in your studies as a painter, I cannot, in conscience and honour, encourage you to abandon

wholly the business to which you are bred, and which is a very respectable trade.

I do not, however, mean at all to discourage you from the study of design, so far as is compatible with that employment which must be the foundation of your support and your retreat, in case your progress in the arts, or the encouragement you meet with, should not equal our mutual wishes.

Whether you can arrive at sufficient eminence as a painter to answer any good purpose, must be, in a great measure, uncertain; but, at any rate, whatever progress you make in design, though not sufficient to accomplish you as a painter, cannot fail of being of very great advantage in all those trades that are conversant in decoration, which are many, and some of them lucrative. I shall certainly, therefore, when we meet in town next winter, recommend you to the Academy—to Sir Joshua Reynolds, provided your progress in drawing be such as will entitle you to learn there; and we shall talk further on the further steps you are to take.

Your communicating your ideas to me in so open and friendly a manner, will, I hope, justify the liberty I take in recommending to you to put a little restraint on your imagination, relative to your views in life.

The spirit of enterprise and adventure I certainly do not mean wholly to damp, as it is the source of every thing which improves and adorns

society ; but, at the same time, it is more frequently the cause of the greatest disappointments, miseries and misfortunes, and sometimes of dangerous immoralities.

You seem to feel too much disgust at humble but honest situations in life, and to form too slight an opinion of those whom the order of Providence has destined to those situations. This is a serious mistake, whether it regards the happiness or the virtue of men, which are neither of them much less in one condition than in another.

Your own happiness is deeply concerned in not giving yourself over too much to the guidance of your imagination.

You will excuse the liberty I take, as proceeding from my very good wishes for you ; and you will do me the favour to believe me, Sir,

Your most obedient and humble servant,

EDMUND BURKE.

P.S. I enclose this to Mr. Carr, of York, upon whom you will wait as soon as you can.

I am, Sir &c. &c.

JOHN S. BARROW, Jeweller &c.  
No. 1, Little Compton Street,  
Soho, Citizen of the World  
in a Sky Parlour—the fate  
of most geniuses.



ART. XI. DICK TINTO: *a Character from*  
*“ Tales of my Landlord.”*

DICK TINTO, when he wrote himself artist, was wont to derive his origin from the ancient family of Tinto, of that ilk in Lancashire, and occasionally hinted that he had somewhat derogated from his gentle blood, in using the pencil for his principal support: but if Dick's pedigree was correct, some of his ancestors must have suffered a more heavy declension, since the good man his father executed the necessary and, I trust, the honest, but certainly not very distinguished employment, of tailor in ordinary to the village of Langdirdum in the West. Under his humble roof was Richard born, and to his father's humble trade was Richard, greatly contrary to his inclination, early indentured. Old Mr. Tinto had, however, no reason to congratulate himself upon having compelled the youthful genius of his son to forsake its natural bent. He fared like the school-boy, who attempts to stop with his finger the spout of a water cistern, while the stream, exasperated at this compression, escapes by a thousand uncalculated spurts, and wets him all over for his pains. Even so fared the senior Tinto, when his hopeful apprentice not only exhausted all the chalk in making sketches upon the shopboard, but even executed several caricatures of his father's best customers,

who began loudly to murmur, that it was too hard to have their persons deformed by the vestments of the father, and to be at the same time turned into ridicule by the pencil of the son. This led to discredit and loss of practice, until the old tailor, yielding to destiny, and to the entreaties of his son, permitted him to attempt his fortune in a line for which he was better qualified.

There was about this time, in the village of Langdirdum, a peripatetic brother of the brush, who exercised his vocation *sub Jove frigido*, the object of admiration of all the boys of the village, but especially to Dick Tinto. The age had not yet adopted, amongst other unworthy retrenchments, that illiberal measure of economy, which, supplying by written characters the lack of symbolical representation, closes one open and easily accessible avenue of instruction and emolument against the students of the Fine Arts. It was not yet permitted to write upon the plastered doorway of an alehouse, or the suspended sign of an inn, "The Old Magpie," or "The Saracen's Head," substituting that cold description for the lively effigies of the plumed chatterer, or the turban'd frown of the Soldan. That early and more simple age considered alike the necessities of all ranks, and depicted the symbols of good cheer so as to be obvious to all capacities; well judging that a man who could not read a syllable, might nevertheless love a pot of good

ale as well as his better educated neighbours, or even as the parson himself. Acting upon this liberal principle, publicans as yet hung forth the painted emblems of their calling; and sign painters, if they seldom feasted, did not absolutely starve.

To a worthy of this decayed profession, as we have already intimated, Dick Tinto became an assistant; and thus, as is not unusual among heaven-born geniuses in this department of the Fine Arts, began to paint before he had any notion of drawing.

His natural talent for observing nature soon induced him to rectify the errors, and soar above the instruction of his teacher. He particularly shone in painting horses, that being a favourite sign in the Scottish villages; and, in tracing his progress, it is beautiful to observe, how by degrees he learned to shorten the backs, and prolong the legs of these noble animals, until they become to look less like crocodiles, and more like nags. Detraction, which always pursues merit with strides proportioned to its advancement, has indeed alleged, that Dick once upon a time painted a horse with five legs instead of four. I might have rested his defence upon the license allowed to that branch of the profession, which, as it permits all sorts of singular and irregular combinations, may be allowed to extend itself so far as to bestow a limb supernumerary on a favourite subject. But the cause of a de-

ceased friend is sacred ; and I disdain to bottom it so superficially. I have visited the sign in question, which yet swings exalted in the village of Langdirdum, and I am ready to depose upon oath, that what has been idly mistaken or misrepresented as being the fifth leg of the horse, is, in fact, the tail of that quadruped, and, considered with reference to the posture in which he is represented, forms a circumstance introduced and managed with great and successful, though daring art. The nag being represented in a rampant or rearing posture, the tail, which is prolonged till it touches the ground, appears to form a *point d'appui*, and gives the firmness of a tripod to the figure, without which it would be difficult to conceive, placed as the feet are, how the courser could maintain his ground without tumbling backwards. This bold conception has fortunately fallen into the custody of one by whom it is duly valued ; for when Dick, in his more advanced state of proficiency, became dubious of so daring a deviation from the established rules of art, and was desirous to execute a picture of the publican himself in exchange for the juvenile production, the courteous offer was declined by his judicious employer, who had observed, it seems, that when his ale failed to do its duty in conciliating his guests, one glance of the sign was sure to put them in good humour.

It would be foreign to my present purpose to trace the steps by which Dick Tinto improved



his *touch*, and corrected, by the rules of art, the luxuriance of a fervid imagination. The scales fell from his eyes on viewing the sketches of a contemporary, the Scottish Teniers, as Wilkie has been deservedly styled. He threw down the brush, and took up the crayons, and amid hunger and toil, and suspense and uncertainty, pursued the path of his profession under better auspices than those of his original master. Still the first rude emanations of his genius (like the nursery rhymes of Pope, could these be recovered,) will be dear to the companions of Dick Tinto's youth. There is a tankard and a gridiron painted over the door of an obscure change-house in the Back-wynd of Ganderscleugh.— But I feel I must tear myself from the subject, or dwell on it too long.

Amid his wants and struggles, Dick Tinto had recourse, like his brethren, to levying that tax upon the vanity of mankind which he could not extract from their taste and liberality—in a word, he painted portraits. It was in this more advanced stage of proficiency, when Dick had soared above his original line of business, and highly disdained any allusion to it, that, after having been estranged for several years, we again met in the village of Ganderscleugh. I holding my present situation, and Dick painting copies of the human face divine, *at a guinea per head*. This was a small premium, yet, in the first burst of business, it more than sufficed for

all Dick's moderate wants; so that he occupied an apartment at the Wallace Inn, cracked his jest with impunity, even upon mine host himself, and lived in respect and observance with the chambermaid, hostler, and waiter.

Those halcyon days were too serene to last long. When his honour the Laird of Ganderscleugh, with his wife and three daughters, the minister, the guager, mine esteemed patron Mr. Jedediah Cleishbotham, and some round dozen of the feuars and farmers, had been consigned to immortality by Tinto's brush, custom began to slacken, and it was impossible to wring more than crowns and half-crowns from the hard hands of the peasants, whose ambition led them to Dick's painting room.

Still though the horizon was over-clouded, no storm for some time ensued. Mine host had Christian faith with a lodger, who had been a good paymaster as long as he had the means; and from a portrait of our landlord himself, grouped with his wife and daughters, in the style of Ruben's, which suddenly appeared in the best parlour, it was evident that Dick had found some mode of bartering art for the necessaries of life.

Nothing, however, is more precarious than resources of this nature. It was observed, that Dick became in his turn the whetstone of mine host's wit, without venturing either at defence or retaliation; that his easel was transferred to

a garret-room, in which there was scarce space for it to stand upright; and that he no longer ventured to join the weekly club, of which he had been once the life and soul. In short, Dick Tinto's friends feared that he had acted like the animal called the sloth, which, having eaten up the last green leaf upon the tree where it has established itself, ends by tumbling down from the top and dying of inanimation. I ventured to hint this to Dick, recommended his transferring the exercise of his inestimable talent to some other sphere, and forsaking the common which he might be said to have eaten bare.

"There is an obstacle to my change of residence," said my friend, grasping my hand with a look of solemnity.

"A bill due to my landlord, I am afraid," replied I, with heartfelt sympathy: "if any part of my slender means can assist in this emergence—"

"No, by the soul of Sir Joshua," answered the generous youth, "I will never involve a friend in the consequences of my own misfortune. There is a mode by which I can regain my liberty; and to creep even through a common sewer is better than to remain in prison."

I did not perfectly understand what my friend meant. The muse of painting appeared to have failed him, and what other goddess he could invoke in his distress was a mystery to me. We parted, however, without further explanation,

and I did not again see him until three days after, when he summoned me to partake of the *fog* with which his landlord proposed to regale him ere his departure for Edinburgh.

I found Dick in high spirits, whistling while he buckled up the small knapsack, which contained his colours, brushes, pallets, and clean shirts. That he parted on the best terms with mine host was obvious from the cold beef set forth in the low parlour, flanked by two mugs of admirable brown stout; and I own my curiosity was excited concerning the means through which the face of my friend's affairs had been so suddenly improved. I did not suspect Dick of dealing with the devil; and by what earthly means he had extricated himself thus happily, I was at a total loss to conjecture.

He perceived my curiosity, and took me by the hand: "My friend," he said, "fain would I conceal, even from you, the degradation to which it has been necessary to submit, in order to accomplish an honourable retreat from Ganderscleugh. But what avails attempting to conceal that which must needs betray itself even by its superior excellence? All the village—all the parish—all the world—will soon discover to what poverty has reduced Richard Tinto."

A sudden thought here struck me. I had observed that our landlord wore, on that memorable morning, a pair of bran new velveteens, instead of his ancient thicksets.



“ What,” said I, drawing my right hand, with the fore finger and thumb pressed together, nimbly from my right haunch to my left shoulder, “ you have condescended to resume the paternal arts to which you were first bred — long stitches, ha, Dick ?”

He repelled this unlucky conjecture with a frown and a pshaw, indicative of indignant contempt, and leading me into another room, showed me, resting against the wall, the majestic head of Sir William Wallace, grim as when severed from the trunk by the orders of the felon Edward.

The painting was executed on boards of a substantial thickness, and the top decorated with irons, for suspending the honoured effigy upon a sign-post.

“ There,” he said, “ my friend, stands the honour of Scotland, and my shame—yet not so—rather the shame of those, who, instead of encouraging art in its proper sphere, reduce it to these unbecoming and unworthy extremities.”

I endeavoured to smooth the ruffled feelings of my misused and indignant friend. I reminded him, that he ought not, like the stag in the fable, to despise the quality which had extricated him from difficulties, in which his talents, as a portrait or landscape painter, had been found unavailing. Above all, I praised the execution, as well as conception, of his painting, and reminded him, that far from feeling dishonoured by so superb a specimen of his talents being exposed to the

general view of the public, he ought rather to congratulate himself upon the augmentation of his celebrity, to which its public exhibition must necessarily give rise.

“ You are right, my friend—you are right,” replied poor Dick, his eye kindling with enthusiasm; “ why should I shun the name of an—an— (he hesitated for a phrase)—an out-of-doors artist? Hogarth has introduced himself in that character in one of his engravings. Dominichino, or some body else in ancient times—Morland in our own, have exercised their talents in this manner; and wherefore limit to the rich and higher classes alone the delight which the exhibition of works of art is calculated to inspire into all classes? Statues are placed in the open air: why should painting be more niggardly in displaying her master-pieces than her sister sculpture? And yet, my friend, we must part suddenly; the men are coming in an hour to put up the—the emblem;—and truly, with all my philosophy, and your consolatory encouragement to boot, I would rather wish to leave Ganderscleugh before that operation commences.”

We partook of our genial host's parting banquet, and I escorted Dick on his walk to Edinburgh. We parted about a mile from the village, just as we heard the distant cheer of the boys which accompanied the mounting of the new symbol of the Wallace-Head. Dick Tinto mended his pace to get out of hearing,—so little

had either early practice or recent philosophy reconciled him to the character of sign-painter.

In Edinburgh, Dick's talents were discovered and appreciated, and he received dinners and hints from several distinguished judges of the Fine Arts. But these gentlemen dispensed their criticism more willingly than their cash, and Dick thought he needed cash more than criticism. He therefore sought London, the universal mart of talent, and where, as is usual in general marts of most descriptions, much more of the commodity is exposed to sale than can ever find purchasers. Dick, who, in serious earnest, was supposed to have considerable natural talents for his profession, and whose vain and sanguine disposition never permitted him to doubt for a moment of ultimate success, threw himself headlong into the crowd which jostled and struggled for notice and preferment. He elbowed others, and was elbowed himself; and finally by a dint of intrepidity, fought his way into some notice, painted for the prize at the Institution, had pictures at the exhibition at Somerset-house, and damned the hanging committee. But poor Dick was doomed to lose the field he fought so gallantly. In the Fine Arts, there is scarce an alternative betwixt distinguished success and absolute failure; and as Dick's zeal and industry were unable to ensure the first, he fell into the distresses which, in his condition, were the natural consequences of the latter alternative.

He was, for a time, patronized by one or two of those judicious persons who make a virtue of being singular, and of pitching their own opinions against those of the world in matters of taste and criticism. But they soon tired of poor Tinto, and laid him down as a load, upon the principle on which a spoilt child throws away its plaything. Misery, I fear, took him up, and accompanied him to a premature grave, to which he was carried from an obscure lodging in Swallow Street, where he had been dunned by his landlady within doors, and watched by bailiffs without, until death came to his relief. A corner of the *Morning Post* noticed his death, generally adding, that his manner displayed considerable genius, though his style was rather sketchy ; and referred to an advertisement, which announced that Mr. Varnish, the well-known printseller, had still on hand a very few drawings and paintings by Richard Tinto, Esquire, which those of the nobility and gentry, who might wish to complete the collection of modern art, were invited to visit without delay. So ended Dick Tinto, a lamentable proof of the great truth, that in the Fine Arts mediocrity is not permitted, and that he who cannot ascend to the very top of the ladder, will do well not to put his foot upon it at all.



REVIEW OF THE PUBLIC EXHIBITIONS,  
NEW WORKS &c.

ART. XII. *Exhibition of Mr. HAYDON's Picture of Christ's Triumphant Entry into Jerusalem, and other Pictures, now exhibiting at Bullock's Great Room, Egyptian Hall, Piccadilly.*

FOR the four years, and upwards, that our work has been established, and during great part of our former labours, have we run a perpetual gauntlet for asserting the right of Haydon to the title of an historical painter of the highest order. Letters, anonymous, imploring and threatening, with and without caricatures; friends and acquaintances, and people with whom we were only on speaking terms; artists with shrugs of shoulders, critics with expressions of regret, and actors with squeezes of condolence at our infatuation, blindness and ignorance, have been firing at our devoted heads, and shaking their own—and yet—can it be?—we are alive—our work is in being, increasing in favour and in sale—and—Haydon's picture done.

Our triumph is now complete. Wait till the picture be finished was our reply,—it is finished—it is before the public, the first judges in the country have stamped it with their sanction, the public feeling has sanctioned the connoisseurs—we are satisfied—we are proud of every word or syllable that we have ever written upon the subject, and the pledge is redeemed that one *friend* said we had engaged too deep for redemption.

The way in which the public press has burst forth in praise of Haydon's picture, will be an everlasting honour to its spirit and taste. Our readers will recollect how we were taunted for mentioning his name in conjunction with the great men of other ages, whereas the public journals have joined his name with almost every one of them in

succession ; and as we are convinced, even now, whatever we might say of this picture would be looked upon more as an effusion of friendship than of judgment, we shall quote a capital account from the "Observer," to show our readers that there are others in the world who, though totally unknown to Mr. Haydon, think as highly of him as we do that have that pleasure.

MR. HAYDON'S PICTURE.

"Mr. Haydon has been, for some years, known to the public by an enthusiasm for his art, singular even among painters—by his fine studies of the Elgin marbles, and by his unwearied application to the highest class of history. He has now completed a capital work, and may congratulate himself upon the time and labour that it has absorbed. They have been well expended ; and whatever may be the duration of the British school, or the dignity to which it may rise, we can foresee no period at which it will not reckon this picture among its claims to distinction. Short as the period of its exhibition has been, it has been so generally noticed by the daily papers, that we feel some reluctance in giving a description which may tell so little untold already. But the painter's own language has a value that makes it worth a more careful preservation than that of his little pamphlet ; and as we, with the habitual vanity of journalists, expect to have our files looked into by the great and the wise, by the philosophers and the painters, of a thousand years to come, we give Mr. Haydon's description of, as he gracefully says, his intention in his noble work. We look upon this little document as very important, and without making any of those comparisons which Mr. Haydon's modesty would be the last to suffer, must feel how delightful it would be to have such illustrations of their own pencils from the great painters of the past ages. How delightful to have

Salvator Rosa giving us the history of his wandering clouds and sunless valleys, and helmed and cuirassed banditti in their fastnesses of the Apennine, and the whole glorious and living complication of the savage, the solemn, and the sublime. Then to follow Titian's mind as it created his gorgeous pictures—his Danae, or his Peter Martyr; or Raphael, as his hand flung life, like flashes of lightning, among his saints and sages; to hear him as he stood over the cartoon of "Paul preaching," or the "Beautiful Gate," revealing the whole rich mystery of his genius. Why was this countenance bowed to the earth in such deep humility? Why was the next lifted up in such beaming admiration? How he willed that eloquence should burn on the lips of the apostle, and excess of worship make the hearer awed and pale? How malignity should lour in the eye of the Jew, and philosophic doubt sit in the inquisitive aspect of the Greek? Those would be precious as fragments of the mighty minds that in all their shapes were mighty, as excursions of the eagle pinion into a new region, and developing new and consummate nerve. But their great value would be in their illustration of the matchless works that were like the pillars of the Israelites in their march through the promised land—to remain to posterity not simply evidences of early triumphs, but memorials of a time when they lived under influences that had since seemed to have gone from them—influences like the immediate impression of a power superior to man. The pencil is not the mind: it is slow, feeble, and narrow, compared to the splendour, variety, and rapidity of imagination. The canvass may be covered with glorious beauty, and yet it may contain but the relicks and remnants of the power that has conceived its beauty; a thousand visions of the sublime and the lovely have passed over the mind that coloured the canvass; and of them all, not one may have

been fully embodied. The thoughts of day and night, the dreams and inspirations of years, have been summoned up and busied round the story; and how few of these crowding and brilliant phantoms can find room upon that narrow ground. The intentions of the great painter for one picture would make a succession of mighty pictures. What value could be too high for the intentions of Raphael meditating on the Transfiguration, or Michael Angelo fixing his intense eye on the vault of the Sistine Chapel? We wish to see Mr. Haydon's example adopted by our leading artists, and we can conceive few memorials more gratifying to their contemporaries, and more instructive to the future, than such details of what they had intended to accomplish in the work which they added to the treasures of the civilized world. We leave Mr. Haydon to explain his own objects in the conduct of his story—none could do it with more moderation, and few could do it in language at once so vigorous and so graceful.

“ DESCRIPTION &C.

“ ‘ The verses from which the subject of this picture is more immediately taken, are from St. Luke, chap. xix. and from St. John, chap. xii. 15. ‘ Fear not, daughter of Zion; behold, thy King cometh, sitting on an ass's colt.’

“ ‘ St. Luke, chap. xix. v. 36. ‘ And as he went, they spread their clothes in the way.—37. And when he was come nigh, even now at the descent of the Mount of Olives, the whole multitude of the disciples began to rejoice and praise God with a loud voice, for all the mighty works that they had seen.—38. Saying, blessed be the King that cometh in the name of the Lord, peace in Heaven, and glory in the highest.—39. And some of the Pharisees from among the multitude said unto him,



Master, rebuke thy disciples.—40. And he answered and said unto them, I tell you, that if these should hold their peace, the stones would immediately cry out.\*

“ ‘The subject chosen for this picture is one of the most important events in the life of Christ. It was, as it were, his earthly triumph, and immediately preceded his agony and martyrdom. It happened a few days before the keeping of the passover, when the inhabitants of the neighbouring country were crowding towards Jerusalem to keep it. Our Saviour himself was approaching the city for that purpose, curing the blind, and the lame, and the sick, as he passed, until the multitude, worked to the highest fervour by the proofs of his divinity they continually witnessed, unable any longer to resist the evidence of their own senses, swelling to countless numbers as they pressed on, and awed into belief in spite of their worldly interests, by remembering the greatest of his miracles, the raising of Lazarus, they greeted him with such shouts as were heard within the walls of Jerusalem. Numbers of people already arrived, immediately left the city with palm branches in their hands, and went forth singing hosannas to meet him. The two crowds joining, bore Christ in triumph down the Mount of Olives to the temple, spreading their garments before him to ride over, rejoicing and praising God for all the mighty works which they had seen! The whole city seemed to have been greatly agitated\* as Christ passed through the streets to the temple. The resurrection of Lazarus was undoubtedly the great stimulant to the feelings of the people. St. John says, that the people with him, when he called Lazarus from the grave, related what they had seen†;

\* Matt. chap. xxi. v. 10.—The word used means, to tremble, to shake, to be in commotion.

† St. John, chap. xii. v. 17.

and it was on account of this that they met him. And the inhabitants of Jerusalem, disturbed by the uproar, and flocking from distant streets, said, Who is this? and the crowd answered, 'This is Jesus, the prophet of Nazareth of Gallilee.' And the Pharisees, envious and mortified, said among themselves, 'See ye how ye prevail nothing; behold the whole world is gone after him.'

" 'In the midst of the multitude rides our Saviour, through a passage opened for him, as it were, by awe and respect. The subject by itself, that is, our Saviour and the crowd only, would not have had sufficient human interest; it was therefore hoped, that by mingling episodes on each side, consonant with the spirit of Christianity; by bringing forward some of the most prominent characters of the Gospel, who had been indebted to Christ either for their health or their existence, human interest might be added by the passions displayed, so as to excite, if possible, a deeper feeling in all Christian hearts. On the right hand of our Saviour stands an anxious mother, who has brought her repentant and blushing daughter for pardon. She hides her face with one hand, as if conscious of being unworthy to look her Saviour in the face, and suffers her mother to put up her right hand for forgiveness. The reader must be reminded that the painter is only expressing what he meant to do; the reader is still to decide whether he has done it. Immediately behind the penitent girl, is the other daughter, married and with her child, leaning forward, to support the spirits of her sister, and checking her own sensations. However anxious for her sister, she is not unmindful of her own boy, whom she keeps to her side by her two hands, one on his shoulder and the other on his head. Her complexion is fair and her hair light, not uncommon in the east, in contrast to the black hair and different temperament of her sister. Her air is meant to be that

of a young mother—domestic, virtuous, feeling, and pious. The very purity and goodness of such characters in life make them tender to the frailties of others; for one of the great things which Christianity has done for the world, has been to render misery, misfortune, and deformity, causes of greater sympathy and affection. Her child, too young to be interested in any of the anxieties of his mother, looks back with the vacant innocence of childhood. Behind is a friend in a red turban looking over, half curious and anxious. Between Christ's right shoulder and the mother of the penitent girl, with green drapery over his head, is Joseph of Arimathea: a pious warmth of feeling in his expression is intended. Immediately over the head of the penitent girl is the face of a Roman soldier, who has rushed in with another stream of people from the right, as if actuated by awe and curiosity. Immediately below kneels the good centurion, laying his civic crown and sword at the feet of Christ, and pondering solemnly as he approaches: the corresponding figure to the centurion on the opposite side, is the Canaanitish woman, who is spreading her garment in the road and looking up to Christ with gratitude. By her side, in crimson drapery and a white turban, prostrate in adoration, has fallen a figure which was intended for Lazarus, but perhaps it may be too old. Above, in green, is Jairus and his daughter; the action of Jairus with his hands on each side of his daughter to present her, with his face as if sparkling with expression, was meant to denote the father, happy and delighted to find his child again alive, on whom his hopes are placed. The daughter bends forward, with her hands on her bosom, not daring to lift her eyes to her Saviour's face, but showing, by the nature of her expression, the feelings of her heart. By the left hand of Christ are St. Peter and St. John; the one expressing deep attention, the other enthusiastic attach-

ment. Between St. John and St. Peter is a face scrutinizing, and immediately behind St. Peter is St. Andrew, who is supposed to have caught a glance behind Christ of the penitent girl. The crowd in the extreme distance is descending on the edge of the hill, winding round and under the walls of the city, then turning after those immediately behind Christ, the whole multitude shouting hosannas as they come. On the right side of Christ in the crowd, a man actuated by enthusiasm, has raised himself a little above, and is pointing out Christ to his companions with one hand, and waving a palm branch in the other:—and between the palm trees and Christ's left shoulder, is another figure, turning back to those immediately behind, as if bidding them to follow him. The figure of our Saviour is now to be spoken of, and every man must tremble to describe an attempt to represent so awful a being. The moment chosen for his expression is one of conscious prophetic power—not when he is weeping or melancholy—not when the man of sorrows—but when excited by the furious enthusiasm of the people to anticipate his death, and calmly but energetically collecting his feelings to bear it. There is something sublime in the idea, that in the midst of the highest earthly triumph, surrounded by a devoted and shouting populace, he alone would see ‘into the seeds of time,’ and muse on his approaching sacrifice! The enthusiasm of the people at that moment seemed to have aroused the energetic part of his divine nature; and though on the sight of Jerusalem, immediately after he had begun to descend the Mount of Olives, he melted into sensibility at the misery he foresaw hanging over the city; yet, his telling the Pharisees directly preceding this, that if the people were quiet, the ‘very stones would cry out,’ proves that he shared in some degree the enthusiasm he had excited. He went strait to the temple, and overthrew



the tables of the money-changers, with the feelings of a being conscious of his fate, and determined no longer to stand on terms for the short period he remained, with hypocrisy, duplicity, or crime. In the same state he appears to have stayed in the temple, day after day, performing miracles and attacking the priests, till the very children shouted hosannas at the entrance, and the animosity of the whole Jewish Sanhedrim was roused to seize and to sacrifice him.

“ ‘ What every one must feel is, that this is a new and different aspect for his character from any other; and it is the moment that follows his triumphant approach, and precedes his pathetic lamentation over the city, that it is wished to develop by his air and appearance. If it be totally different from other representations of his divinity, let not those who are the judges decide it is wrong because it is different—let them think a little before they decide, as the Painter thought a little before it was painted, and as his life will be devoted principally to Christian subjects, there is yet opportunity to paint all the various feelings in which his divine nature displayed itself. He will endeavour to show in future pictures his moments of love and of agony, as well as those of elevated and prophetic Deity. How does he feel the miserable incompetency of his own imagination, who struggles to see that face in which all that is visible of the Deity is reflected!—Pure!—Serene!—Smiling awfully and sweet!—Bland!—Benignant!—Lovely!—Sublime in its beauty!—Compassionate in its grandeur!—Quivering with sensibility!—Terrible in its composure!—Omnipotent in its sedateness!

“ ‘ With respect to the composition, it is contrary to the rules of the schools to have a canvass so filled. But a sea of distant people rolling in motion, and united in sentiment, contrasted with the full size of fore-ground

figures, thousands often appearing in all their various motions between one head and another of the figures which are close to the eye, is one of the most imposing and impressive sights in nature; and why should any man be restrained by an academic rule from attempting to transfer to his canvass, that which in nature all have been impressed with?

“ ‘There is yet another subject on which permission must be granted to say a few words, namely, the introduction of portraits. Close to the palm trees and behind the buttress, have been introduced Voltaire as a sneerer at Jesus, Newton as a believer, and Wordsworth, the living poet, bending down in awful veneration. This, of course, is a gross anachronism. But to gain any great object in poetry or painting, such violations of strict propriety have constantly been made, and such conduct can be justified by the greatest examples. They who are Deists object to it on another ground, namely, that it is making Voltaire sneer at what is perfectly harmless and innocent. But will it be pretended that Voltaire would not have sneered to have witnessed our Saviour, meek and lowly, and riding on an ass, followed by shouting thousands? It has been said that it is unjust, and that it brings Voltaire into ridicule. But why unjust? The subject is the triumph of the author of that religion in whose divinity Christians believe, and through whose intercession all Christians hope for eternal life. The modern ridiculer of the whole system is painted looking at this triumph with his habitual sneer. By his side is placed Newton, who was a believer, and a greater intellect than Voltaire. If Newton be wrong, as Deists think him, Voltaire will be, as he ought to be, revered. If, as Christians believe, Newton be right, Voltaire will be, as he ought to be, ridiculous. Where then is the injustice? It has been called an application to the passions of the

million: it is not so. It is one to their common sense and feeling, by the means of imitation, the language of the art. The face of a man who never ceased to ridicule Christianity and its founders, is shown contrasted with the face of one who never ceased to bend down before them with reverence and awe and patient investigation. If Voltaire's expression, the consequence of sixty years' habitual sneering and levity, suffers by comparison with that of Newton, the result of sixty years' profound deduction and virtue, it is surely not the painter's fault, but Voltaire's misfortune. With respect to its bringing Voltaire into ridicule, grant that it does—what then? Is a Christian to hesitate at doing any thing that may bring Voltaire into ridicule, who never hesitated at any jest, however obscene or blasphemous, that could lessen the respect due to those for whom he has an awful feeling of veneration? It is certainly amusing to see the extreme sensitiveness of Voltaire's admirers, to any thing that may hurt his dignity. It is amazingly interesting to contemplate their indignation at his being held up to ridicule, when the very essence of their admiration of him exists, and can only exist in a doating chuckle over his heartless ridicule of others. Let any man ridicule Voltaire, and he is an ignorant, prejudiced, and purblind bigot; but let him ridicule St. Peter and St. Paul, let him sneer at the martyrdom of those who stamped the intensity of their conviction with their blood—let him call Christianity, with Tacitus, an execrable superstition, and he is esteemed a man of enlarged views, a sceptic of enlightened capacity, who has had strength of understanding and liberality of sentiment to shake off the prejudices of education!

“ Mr. Haydon now concludes with an apology for intruding his own feelings of the characters represented. It was necessary that something like an explanation should be made of the picture; it would have been evi-

dent that if any other person had done it, and praised it highly, it could not have been without his knowledge, and it cannot be supposed that he would have allowed any writer of his own catalogue to find very great fault; he therefore chose to do it himself, by explaining that which all can feel, viz. the expressions, still leaving it to the spectator to examine for himself.

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“Such is the language of this intelligent man in detailing the successful labour of six years. Nothing that we can say could add to the clearness with which it brings the work before the eye; and we shall add little in the shape of criticism. The story is fully told. The first glance decides the subject—the moment of the transaction—the impulse of the people. The artist has at once attained the triumph of the history painter. His colouring is superb. He has here attained the second triumph. No living colourist has thrown upon the canvass a richer and more powerful depth of tint. His picture glows with living splendour. Time will tone down its freshness, and thus add to its truth; but the passing of a century will not diminish its gorgeous beauty, nor perhaps produce its superior. The head of the principal figure has excited doubts. It is pale, the hair tinged with red, and the countenance less lovely than contemplative. We should have probably preferred a darker shade for the hair and eyes, and tinged the countenance with some of that sublime, yet human enthusiasm, which might have glowed in the Son of David coming in triumph to the city of God. But on a subject of this order we must pay due deference to the judgment which has made it a long and anxious study. The painter has not rested in his first impression; this head has been the result of many changes, and he has already had the testimony of, perhaps, the most perfect existing judge of the human



countenance under strong internal feeling, Mrs. Siddons, that he has chosen well for the prophetic expression of a supernatural mind. This picture, which has been during the week exhibiting at Bullock's great room, has already attracted remarkable attention, and there are few persons of any eminence in connoisseurship who have not seen it, and, we believe, with very unusual gratification. This we are pleased to mention, first for the sake of the arts, and next for that of the artist. Genius may be born without public patronage; but without it, the wing of the spirit is damped and weighed down, and the man is lost to the world. It is of importance to show a painter who will consecrate six years to the perfection of a single magnificent work, that his labour is not in vain; that his silence and solitude shall have their reward; that his claim on the public is not the less to be acknowledged, because it is preferred only on rare and striking grounds, and that his only prejudice can exist in that impatience for applause which hurries his work in its crudeness before the country.

“Our advance in the Fine Arts is one of the most peculiar features of our later annals. Fifty years ago the questions were—Can England have a School of Painting? Can patronage be found? Can the stubborn hands and stern minds of Englishmen, inherit the pencil of the South? It was asked, in turn, Can the land of Shakspeare want imagination for the pencil? Can the exuberant and glowing liberality of England be frozen only when it approaches the Arts? Can the matchless dexterity of the English hand, and the profound sensibility of a people of domestic, and hallowed, and heroic affections, be rude and heartless only when they touch the pencil? But this question was scarcely tried by practice. It is curious to see old Richardson, who, however, wrote no more than fifty years ago, debating the point, and

convincing himself of the possibility of an English school only by a fit of enthusiasm. The question of the possibility of an English school has been long since decided, and the rapidity of its advance was natural to the vigour which the English mind throws into any favourite labour. But the necessities of a young profession have obviously retarded its excellence. Portrait painting has naturally engrossed the abilities of our artists, and on portrait painting no substantial national character has ever been established. For those two hundred years portrait painting has flourished in England, and some specimens of the obscure painters of the last century remain among us, equal to the finest portraiture of the present day, so far as the handling and mechanical skill of the picture. But notwithstanding this general dexterity, which amounted to an actual superiority in portrait over the Continent, the doubt was still sustained in its old vigour—whether there could be, in the lapse of time, by any fortunate accident, by any thing short of a miraculous infusion of new powers, any thing bearing the name of the English School of Painting. That thing has appeared, and the Continent are now reluctantly admiring the English pencil in its triumphant progress through the courts of Europe. But history painting is the sole foundation of a great school. Sir Thomas Lawrence is a man of genius, and noble conceptions of beauty, singular grace, and delicate expression. But his excellence is all tutored in history. We must deny ourselves the crowd of observations that rise from this view. Our conclusion is, that the English school has traversed the first stage to eminence, and that it is now to traverse another: there is no resting place in the progress of the Fine Arts; they must ascend or go down. On that mount of glorious beauty there is no table land. We date a new æra from the time when it was proved that a man of genius might devote himself

exclusively to history, with a security of that public favour, without which he must give up his immortal dreams for daily drudgery. It is to the praise of the late gentle and excellent President of the Royal Academy, that he first established the proof that history painting might not be ruin. We know no more honourable epitaph for this patriarch of the arts, than that he had devoted his life to history. Mr. Haydon has followed this high example, and has, in our conceptions, followed it as a man of talent can alone condescend to follow, with higher powers, aiming at higher excellence, and dedicating himself to his labour with a studious, solitary, resolute enthusiasm, worthy of his great abilities, and his honourable ambition. Of Mr. Haydon's differences with the Royal Academy upon professional points, we know but little. But we cannot restrain ourselves from expressing the wish, that those differences should subsist no longer. Whatever concession is to be made, we consider it due to the dignity of a body so eminent as the Royal Academy, that the first should come from the individual. But the new presidency, and the altered circumstances in which such a change places that body, should dispose them to meet the advance in a spirit of manliness and sincerity, and thus put an end to controversies which have hitherto separated from them a man who is as likely as their most renowned names, to add distinction to the arts of England. In those observations we speak merely from our personal opinion."

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Whoever is the writer of this criticism, he is a most powerful and amiable man. We shall only state our own opinion of the head of Christ, and then conclude. This is the part of the picture in which there was least unanimity of sentiment; but when one considers the circumstances attending the attempt, our readers

will not be astonished; for every one who is a Christian indulges from youth in a poetical conception of this divine character, it becomes more pure and more intense in proportion to the strength of his faith and the propriety of his conduct. When one considers that no painter ever equalled in the remotest degree his own imagination of this head, it is not to be wondered at that any representation whatever should not exactly hit the preconceived ideal perfection of mankind. Thus far we speak of any general representation of any head in any country; and Mr. Haydon, as an artist, of course has had to contend with this principle unconnected with any local obstructions or any personal feelings: but when we add to this inherent difficulty in the nature of the undertaking which the greatest as well as the worst painter must always have to fight with; when we add, we say, to this, the influence of picture dealers, the prejudices and personal feelings connected with Mr. Haydon, surely no man will be surprised to hear that success, by a certain class, should have been denied to him in so sublime and so magnificent an undertaking as the head of the Saviour of the world: in short, every man who knew any thing of the art and its connections must have anticipated such a result.

We have no hesitation in saying, that there were men who had determined in their own minds, without even their own knowledge, that, let him paint what head he would, it could not be, that is, it should not be, what it ought to be; but, with all the unsophisticated unprejudiced part of the visitors, with all women, with all those who had no connection with art or with picture dealing, these, we have no hesitation in saying, were deeply impressed and decidedly in favour of Christ's head; after they had got over the novelty of seeing it varied from the established mode.



In addition to all the prejudices he had to conquer, which we have stated, Mr. Haydon has entailed upon himself an additional difficulty, by varying from the established mode of representing Christ. For centuries past it has been the regular principle to paint his brows knit and sorrowful, his nostrils open, his cheeks hollow, and his mouth sobbing, his forehead low, and his hair shallow on each side of his shoulders. The consequence was, in our opinions, a total destruction to all look of power or command: and let it be recollected that Christ was not always submissive and meek; he reproved the Pharisees, he attacked the priests; he was submissive and meek in laying down his life for mankind, but he never spared sin or wickedness in power or priests; he exposed the corruptions of the Jewish leaders, and astonished the people often by his doctrine, says St. Matthew, FOR HE SPOKE AS ONE HAVING AUTHORITY! By raising and expanding the forehead, upon the principles of the ancients, in our opinion this required look of command and influence is given; and yet there is an expression of mildness about the eyes that proves to us, that this power would not be abused. The shape of the cheeks, as well as the nose and the mouth, are also varied; the mouth is the mouth of the prophet of Nazareth, it appears to us quivering with prophetic inspiration! No doubt it might have been made sweeter by taking off the mustachios and giving it a smile; but it is not sweetness that is here wanting, it is *bland majestic power*; and this, we have no hesitation in saying, he has completely succeeded in giving, and that the public, that is, that part of the public which has no prejudices to subdue, is decidedly in favour of the representation.

Let any of our readers reflect for a moment what a dangerous thing it is to touch the religious prejudices of the world: by seeing a variation from the esta-

blished mode of painting this head, people are at first shocked!—they have been always accustomed to see Christ with one expression, with one form of head, and when they see him represented with another expression, and with another form of head, they cannot think at first that it is Christ that is meant to be shewn them. This wrench to their habitual feeling is to be got over, and people who have gone two or three times and reflected candidly and impartially, have acknowledged that it has been got over. We confidently anticipate in the end the decided approbation of the head, and, as prophetic of this future judgment, we recount with pleasure, that Mrs. Siddons, whom we estimate as the great organ of Nature's deepest sensations, decided, from her unerring impulse, that the head was true in expression and character, and that its paleness gave it a supernatural and pure look of divinity.

Those who are violently prejudiced against the head should, we think, be rather diffident of their opinions after such a decision from this great mistress of human impulses. Let our readers remember all that we have said about Haydon, and they will perhaps now consider us borne out by the picture. He was in our opinion at the head of the art when we wrote about him two years ago, he is in our opinion no higher at present. The public opinion has only sanctioned what private opinion predicted. Were we inclined to triumph or to boast, we could make his contemptible enemies writhe beneath the lash of our pen, but success renders us magnanimous. We have no time or room for stronger feeling than infinite pity, and our infinite pity they most assuredly have.

As we remember Haydon through the whole of his pictures, it will be amusing to remember the various criti-

cisms that have been passed upon each of them. In his first picture nothing was more severely censured than his giving Joseph the child, though now every body *approves* of the idea!—in his second picture the Dentatus, (a mighty stride in our opinion from the first), Dentatus was called “an old hump backed Scotchman,” we do not quote from memory, but from an actual criticism in a periodical journal; the Roman soldiers, a *ragged banditti*, and the naked figure in the left hand corner, who is dying from a wound, was said to be put in to shew, in defiance of all costume, merely to shew how well Mr. Haydon could draw the anatomy of the human figure; when Raffaelle has put in such figures in his battles of Constantine: but such critics knew nothing of Raffaelle, nor any of his inventions. Then, again, who does not remember the ridicule, the caricatures, the abuse, that were poured upon the picture of Macbeth! Macbeth was a caricature, ill-drawn and ill-painted,—the grooms were in positions they could not sleep in! though the models for the grooms *fell asleep* in that position, and *slept soundly* for three hours while he was painting them! Then, the ornaments in the ceiling were not Gothic but Grecian, and yet the ornaments were copied literally from a Gothic tomb of the Kings of Portugal in the Batalha! Again, in the Solomon, the columns were said to be Corinthian and not at all Eastern, and yet the columns were copied from Villalpandus who has expressly written on the temple of Solomon!

Such are the criticisms and such are the remarks with which the works of a man of genius are bound to be assailed on their first appearance, which are rattled out with unthinking heedlessness by some, and repeated with premeditated malignity by others, as they dose over their wine, and chatter over their dinner, to settle the affairs of nations, or anticipate the decisions of posterity. Although

such butterfly remarks die with the season in which they are uttered, yet, for the time, they have their effect, and weaken the fervour or dull the edge of many who are both able and willing to foster native talent, and have not courage or decision to judge for themselves.

We now conclude with congratulating our readers on the success of this picture, which proves an advance in the historical feeling of the country. We hope in future they will place confidence in our predictions, and give us credit for never suffering our friendly feelings to interfere with our love of truth.

J. E.

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ART. XIII. EXHIBITION of the Works of British Artists placed in the Gallery of the BRITISH INSTITUTION, Pall Mall, for exhibition and sale, 1820.

AMONG the pictures deserving of notice for their various degrees of intrinsic merit, the most prominent are the following.

5. *View of Abbeville*; by Geo. Jones.

A sweet little bit of characteristic scenery.

7. *Pandora formed by Vulcan, and crowned by the Seasons, a Sketch from Hesiod.* W. Etty.

A classical and well coloured sketch, shamefully and partially hung.

14. *The Daughter of Herodias receiving the Head of John the Baptist.* R. T. Bone.

This picture exhibits considerable improvement in the essentials of the art.

17. *A Veteran Highlander, who served at the Battle of Minden.* D. Wilkie, R. A.

Wilkie's characteristic portraits are deservedly esteemed.



This old warrior bears marks of identity, character and appropriate expression, with richer pencilling than Wilkie has lately used, and approximating to his first and best style.

19. *A celebrated Scotch Stag Hound, the property of the Marquis of Huntley.* G. Hayter.

Hung opposite to E. Landseer's Alpine mastiff, to which it is as opposite in nature, unaffected colouring and interest. It is too like Ward and too unlike Nature to please the unsophisticated critic.

30. *The Day before the Wedding.* M. W. Sharp.

A delicate and rich piece of humour. A cavalier is trying on the wedding ring upon a lovely girl who is modestly averting her head. Her duenna is encouraging her, and the jeweller, with his box of trinkets in his lap, is earnest only upon his goods. In the back ground, her aged father, deeply interested, is investigating the marriage settlements with the lawyer. The scene is laid in a splendid apartment, the architecture and perspective of which is as chaste and correct as if designed by a professor of that difficult art. Mr. Sharp has before displayed both talent and taste in his architectural compositions, as was shewn particularly in his *Connoisseur*, exhibited here some years since, and now in the collection at White Knights. The accessories of this picture are properly introduced, and both carefully and well painted; and it abounds in genteel humour, and bienséance of comic incident. His picture of the Music Master, now a distinguished ornament of the cabinet collection at Mr. Thomas Hope's, hangs by the side of a fine Metz, and is no disgraceful pendant.

This artist has now reclaimed his rank in the London school, and we trust he will maintain it by industry, study and care.

39. *Good night.* E. V. Rippingille.

A sweetness of feeling pervades this little picture, but it is still too black and opaque in its shadows, and too much in style like Bird.

41. *View of Edinburgh from the Calton Hill; Evening.* G. Vincent.

A grand and imposing view of the northern metropolis, less carefully finished than the artist's former works, and by no means an improvement upon them. The foreground and sky are finely imagined, but the ærial perspective of the streets inefficient.

42. *Hercules killing the Man of Calydon with a blow of his Fist.* W. Etty.

A fine academy figure, well drawn and deliciously coloured. It is coarsely imagined but vigorously executed, and, like all the best pictures this year, wretchedly hung.

48. *Waterloo, June 18, 1815; Evening.* G. Jones.

Battles delight us not, but this battle must delight every Englishman. This is one of the best we have seen, though too much like a bird's eye view, but a military friend assures us it is correct in costume and delineation.

61. *Bookham Church, Surrey.* C. R. Stanley.

Bookham, its neighbourhood and church are well known to us, and this beautiful and natural portrait of its village spires brought many delightful associations to our mind. The name of the artist is new to us, but an air of nature and unaffected pencilling pervades this and other of his works, which are hung in most discouraging situations.

73. *Old Mortality.* H. Singleton.

The old restorer of the monuments of the faithful of his

sect is depicted by an intelligent pencil. Mr. Singleton exhibits less of his yellow manner in this little picture than usual.

90. *Crossing the Churchyard.*

Robt. Farrier.

“ He whistled aloud to bear his courage up.”

After the first visit or two to this exhibition, we began to look in all the bad places for the best pictures, and in this, which had twice escaped us, we discovered one of the most promising little pictures in the exhibition. For expression, drawing and painting, it might really be mistaken for one of Wilkie's early pictures, and is nearer to his best points than any artist who has painted in his style and manner.

109. *Bacchanalians gathering Grapes.* D. Wilkie, R. A.

“ 'Tis true, 'tis pity, pity 'tis, 'tis true”—Wilkie is not Rubens, nor Rembrandt, nor Titian, but something much better than a mere imitator of either. “ Men do not gather grapes from thorns, nor figs from thistles,”—nor will Wilkie produce good wine from his Bacchanalian gathering.

122. *Idea of Titana from the Pira Grove.*—*Vide Pau. Cor. C. XI.* J. M. Gandy.

Splendid, rich, and Grecian. Had some of Mr. Gandy's ideas been taken for our New Street, Borromini would not have reared his head nor Batty Langley triumphed.

127. *A Trophy and Temple.*

J. M. Gandy.

Of similar merit with the last.

132. *A Village Concert.*

W. Ingalton.

In the style of Wilkie and manner of Bird, but inferior to both.

141. *Macbeth.*

John Martin.

Mr. Martin again triumphs in historical landscape. The idea is grand, but loses from its immensity. All large things are not grand, and the space here taken, and the armies here represented, like viewing a comet through a telescope of too great powers, it magnifies till it diffuses to thin and vapoury air. Martin must condense, and study drawing, colouring, and detail. As a sketch this is grand, but as a finished picture its defects in the above essentials overpower its beauties of conception.

152. *The last Interview between Brutus and his Son Titus.*

J. Northcote.

A mere whole length portrait of Mr. Kean, with a doubled up youth at his feet. Mr. Northcote's past merits and his age prevent us from saying all we think upon this picture. Time was when no such portraits were allowed to steal in here in the disguise of history.

155. *The Cup of Tea.*

W. M. Sharp.

An old man enjoying his repast, richly pencilled and naturally coloured. Mr. H. P. Hope has confirmed our good opinion of it by adding it to his collection. To sell a picture is the wish of every painter, but to have it added to the gallery of a judicious collector is beyond its price.

163. *Calandrino, a Florentine Painter, thinking he had found the Elitropia (a black stone) and thereby become invisible, is pelted home by his Companions.*

H. P. Biggs.

A strong but coarse feeling of humour pervades this picture, with a judicious arrangement of light and shade. The short and clumsy proportion of the figures displays any thing but a knowledge of drawing. The expressions deserve praise.



178. *The Combat between Balfour and Serjeant Bothwell.*  
Ab. Cooper, R. A.

A spirited little battle piece; but the characters are neither Balfour nor Bothwell.

182. No. 1. *The House of Rubens in Antwerp.*

2. *St. Jaques, Antwerp.*

3. *Jardin de Rubens.* Geo. Arnold, R. A.

Mr. Arnold in these three pictures has shewn a talent we have not of late given him credit for. He has been at a stand still for some time, but these are really a stride.

211. *The Three Dogs of England, Scotland, and Ireland, from a Poem written by Thomas Bridgman, Esq. in imitation of Burns's "Twa Dogs."* E. Landseer.

A canine conversation piece in which character, spirit, and national distinctions are well preserved.

213. *A Highland Whiskey Still at Lockgilp Head, Argylshire.* D. Wilkie, R. A.

Wilkie's himself again! The expression of the sparkling eye, piercing the no less sparkling spirit, just drawn from the illicit fountain, was never surpassed in this line of art. Every part of this picture beams with Wilkie's best points, and a head or hand from this is worth a wilderness of his Bacchanalians or Bathshebas.

219. *A Female in a Roman Costume.* J. Jackson, R. A.

A fine specimen of colour.

250. *Cottages near Linton, Kent.* C. R. Stanley.

A pleasing bit of nature.

256. *The Reposo; composition.* A. Aglio.

An historical landscape of the Italian school.

266. *View in Rotterdam.*

J. B. Crome, jun.

Fame has reported well of the works of the President of the Norwich Academy, this is but the first of his works that we remember to have seen, and she has not reported falsely. There is an originality of feeling, a truth of nature and a pictorial arrangement of the Port of Rotterdam, with its picturesque vessels, that bid fair to place this artist in a high rank of marine painters.

270. *View of Greenwich from Blackwall.* G. Vincent.

Mr. Vincent's best picture this year; but is marked with a carelessness and an apparent want of study that does not indicate so great an improvement upon his former works, as his youth and inexperience in the depths of his art would warrant. Let this young scion of the Norwich school be careful of entering the territories of Thomson's Castle of Indolence. The gates are strongly barred, and few escape.

277. *Alpine Mastiffs reanimating a Distressed Traveller.*

Edwin Landseer.

This picture will bear us out in our assertions, for Snyders never painted better than the heads of these dogs, could not have painted the dying traveller near so well, and never gave half the historical interest and elevation to any of his pictures, unassisted by Rubens, as this possesses.

279. *Landscape ; Anacreontic Revels.*

W. Linton.

“ Listen to the muse's lyre,  
Master of the pencil's fire !  
Sketch'd in painting's bold display,  
Many a city first portray ;  
Picture then a rosy train,  
Bacchants tripping o'er the plain ;  
Piping as they dance along,  
Roundelay or shepherd-song.”

ANAC. OD. 49, ed. Barnes.

“ Ἀγέ, ζῶντάφων,” &c. et passim in cæteris.

A beautiful idea, embodied in a poetical and picturesque union. If this young painter continue improving as he has done, in his art and in his studies from nature, aided by the poetical feeling and architectural taste which pervade this graceful composition, he will take a place in the art at present nearly unoccupied, and add to our landscape department, tasteful and elegant composition, graced with poetical figures and imagery, and embellished with beautiful architectural gems, studded in sweet and natural landscape. The composition is formed of a distant city of the purest Greek architecture, grandly composed—the distance ærial and Grecian, and the foreground a rich and sunny glade, on which a group of nymphs and fauns are treading the mazy dance with pipes and cymbals. It is the most poetical landscape composition in the rooms, and has a delicacy of execution and a sweetness of tone truly Anacreontic.

286. *The Island in Claremont Grounds; a Storm passing off.* Miss H. Gouldsmith.

Fair scenes like these should by such a fair pencil be depicted. Miss Gouldsmith equals her former work in this delineation of beautiful English scenery.

292. *The Venetian Curiosity Shop.* Mrs. Ansley.

Full of truth, spirit, and high finish.

294. *Pistol announcing to Sir John Falstaff the Death of King Henry IV.* John Cawse.

In the paucity of first rate works this year, the decent mediocrity of this picture rises into notice. The pomposity of Pistol is exquisite. Cawse's paintings from Shakspeare are on a par with Young's acting, and this may be taken by some as no compliment, but we are sincere.

301. *Mercury bringing the Golden Apple to Paris.*

C. L. Eastlake.

A classic air, the result of study, and the feelings of a mind deeply imbued with ancient literature, are spread over this picture, which was painted at Rome. Its best parts are the back ground, and the idea of Mercury; its defects a low and weak tone of colour over the flesh of Paris, and incorrect drawing in the fore-shortening. Mercury is well imagined, but floats too heavily; the back ground is Grecian and such as must have graced the scene. The dog is the very dog of Paris, and the face of the principal figure is beautiful and expressive, colouring excepted. From this example we conclude that Mr. Eastlake is a man of classical feeling, possessed of learning and a poetical fancy, deeply in love with the old masters of the Roman school, in whose presence he conceived his colouring, and that a speedy return to England, a study of nature, and the glow of colour that distinguish its best masters, will alone entitle him to rank high in our growing national school. A longer stay at Rome will reduce him to a Gavin Hamilton, a Guy Head, or a Durno\*.

311. *View of Portsmouth, with the Dock-Yard; Boats recovering a Ship's Anchor; with the Ryde Packet standing into Harbour.*

C. M. Powell.

A very beautiful piece of English nature. The sea is

\* This latter English painter, who is known by a picture or two from Shakspeare's "Merry Wives of Windsor," painted for Boydell, and now in the possession of Mr. Soane, is thus spoken of in a periodical work of his day (1775), published at Rome: "Il Signor Giacomo Durnò Inglese occupa un distinto luogo fra gli artisti oltromontani che dimorano in Roma." Let any one look at this picture, which is lauded in this very Roman work as high as words can go, and say if they would be ambitious of occupying such a place.



truth itself; the vessels are neither Vandevelde's nor Backhuysen's, but British, of the present day, and correctly painted.

#### XIV. WILLIAMS'S *Tour in Italy*.

TRAVELLERS through Italy, who have afterwards published their lucubrations, have generally been either tutors in the train of nobility, dandies with a train of their own, or poets so full of fancies and fervour, high flights and brain-maddening, that to have expected any thing like a rational account of the pictorial state of this delicious country would have been quite absurd.

Tutors generally go out ripe from the universities, tainted marrow-deep with classic lumber—they could not be supposed to acknowledge the existence of such an art as painting—they would much sooner see a dusty brick from Dioclesian's baths than the loveliest look of the loveliest head that Correggio ever painted; and poets are so full of their high calling, that to give any thing but an unintelligible notion of the effect of some unintelligible picture, was as much as any reasonable person had a right to hope.

It is evident, therefore, that from painters, and from painters only, we could expect any interesting account of art: yet most of the painters who have been in Italy were generally so occupied in copying, and so little in thinking, that they had nothing to say when they came home, except "*gusto*," "*grandioso*" and "*di sotto in su*:" then they shrugged with their shoulders, took snuff, talked of the *local colour* of Titian, the *morbidezza* of Correggio, the *grace* of Parmeggiano, the "*terribil via*" of Meechel Annyowlo, and the learning of Poussin. Any thing like a rational account of the character of the country, the nature of the inhabitants, or the principles of the great works, was out

of the question; they began large pictures with just knowledge enough of anatomy to make them skin their figures, just knowledge enough of drawing to make them distort their feet, just ignorance enough of the brush to make them colour like dirt, and just practice enough in the art to make them despair before they were half through their first attempt. The author of this work, Mr. Williams, is not a painter, we believe, but he is in the profession, with sufficient taste and sufficient judgment, to interest artists by his accounts, sufficiently technical to puzzle every body else, and sufficiently prejudiced in favour of the "land o' cakes" to make every one of its inhabitants read his book with rapturous applause, and welcome him over a glass of toddy with many an ecstatic toast! His tour through Italy is a most entertaining account of the present and past state of Italian art—the most entertaining we have ever read since the one of the younger Richardson, and seldom so affected: his criticisms on the higher works of art shew he knows very little about them; but he tells his impressions in a manly way, and lets them take their chance in the world; but his feeling for landscape and colour, his vivid pictorial descriptions of classic scenery, the painter-like way in which he brings at once to the mind's eye the tones of the buildings and the trees, the temples and the mountains, the sea and the sky, the sunny hills and the embrowned foregrounds, are so true that no painter can ever again blunder in painting an historical back ground either in Italy or Greece, if his subject be in these countries, should he have once read the account in this publication. Here and there are several faults in grammar and in spelling, such as *campo Santa* for *Santo* &c. &c.; and *Piranesi* for *Piranesi* &c. &c. We wonder at this coming from an Edinburgh press, where we have heard that the

very printers' devils solace the labour of beating by chanting the strains of Virgil or Homer, so cheap is education, so universal is knowledge, and so classically acute are the humblest individuals in life! If these mistakes had been made by a London press, it would have been a subject for the Scotch editors for seven years to come. It is very amusing occasionally to see a true bit of *Sawney* peeping out through Mr. Williams's tour: every town that is beautiful or picturesque reminds him of Aberdeen or Edinburgh; every thing that is classical or romantic, of the Highlands or of Salisbury crags: but was there nothing, we may ask Mr. Williams, that reminded him of Scotland but the *beauties* of Greece? Did not sometimes a *sly* stink in a *bye* street put him in mind of *darling* Edinburgh?—Oh, no! Mr. Williams has *no nose*—he is a *water-colour painter*. But we will proceed with the extracts. He speaks of Holbein, at page 36, with very great judgment:—

“ Holbein was a native of Basle, and it contains many of his works. In the library, in particular, several of them are to be seen. The cabinet, on which is painted Christ's passion, is extremely beautiful, without hardness. I was surprised to find a work of so much ease and splendour from the hand of this master, whose works, in general, are rather deficient in ease. His pictures of Erasmus and Sir Thomas More are full of nature.

“ A panorama of the Lac de Thun is on exhibition here, and, like the works of all the Swiss artists, is full of minute and trifling detail, without point or story; an insipid catalogue of objects in which no one takes the lead. Why do they neglect the machinery of nature in such a country? Can they not seize the stormy skies, and fling them among the lofty pinnacles, and oppose the dark and solemn pines to virgin snows? Is the train of grandeur to be despised? Have the awful mountains and

stupendous precipices no claims to those ghastly lights which, struggling in their progress from the sun, through the clouds and storms of such sublime regions, reflect, as it were, upon the soul of man, and impress it with horror? Shame on the narrow mind that can see only a vapid outline, and paltry littleness!"

His power in describing scenery is well shewn in these passages:—

"Our first view of the Alps of the Grisons, with the young Frow piercing the horizontal clouds, was from the Lac de Bienne. Pictures give no idea of them, and I fear never can. The mind is struck with the wonderful work of God—awe, solemn awe, fills the soul in looking at these sublime productions of his hand. When the sun was set to the world below, and the blue smoke of the peaceful cottage was ascending through gloomy shade, the Alps were glowing in the heavens! The cottages of Switzerland are so well known to you that I need not attempt to describe them; be it sufficient to say, that, as subjects for picture, they are quite inimitable; but I must confess I should, in general, prefer a part of one, with its interesting details, instead of a whole. The roof is often too high and unmeaning for painting.

"The water from the Lake of Geneva is of a deep blue colour, and as it appears passing the washing boats on the Rhone, near the bridge, one would imagine it was impregnated with dye. In a glass it is quite clear, without the slightest tinge."

What follows is judicious:—

"Some landscape painters live in the house which Voltaire fitted up as a theatre. Those gentlemen say, that they paint their pictures chiefly in the field; if so, it is surprising that there should be so little truth in any of their works. Such as are wedded to systems, and can see Nature through them only, had better stay at home;



they will never be able to discover and appreciate her varied charms. In speaking of nature, I do not wish to be understood as meaning a few individual scenes ; but as referring to the nature of a country in general, the collective perfections, and points of character, which satisfy the eye. Much may be gained, no doubt, by studying single views or objects ; but comprehensive and distinguishing qualities are only obtained and felt by extensive investigation. Our celebrated Turner is remarkable for this : he does nothing at random ; every colour has a meaning, every contrast has a purpose, and all tending to give that full and perfect impression which alone can gratify the mind."

He gives an interesting account of the Last Supper, when at Milan :—

" As we could afford to spend only a short time in this interesting place, we hastened to see the painting of the Last Supper, by Leonardo da Vinci, on the wall of what was formerly the Dominican convent, and lately a barrack for soldiers ! This picture was said to be the greatest work of that celebrated master. Leonardo, fond of experiment, had made use of some improper mixture in his process, which, added to the various vicissitudes of its fate, hastened its destruction. It is truly distressing to see its sad condition ; the whole of the left end being covered with grey stains, which involve the figures in general obscurity. The head of Christ, St. John, and the two heads near our Saviour on the right, are the only ones entire. Judas is greatly damaged, and the drapery of the third figure is quite destroyed. The whole is covered with dust, any attempt to remove which could hardly be advised, the blisters on the picture are so numerous, and so easily displaced by the slightest touch. Notwithstanding its being partly repainted by Pietro Mazzi, and the other disadvantages under which this

work appears, it has a good general and soft effect, not unlike the print by Morghen. The colouring is chaste and silvery, and the finishing uncommonly careful and delicate.

“ In the cathedral of Piacenza there are many paintings of great celebrity; those especially by Ludovico and Annibal Caracci are characterized by a happy union of simplicity and dignity. The dome, too, painted by Guercino and Marozzone, representing the apostles, is a rich feast of colouring; and Procaccini's works on the roof of the quire abound in admirable design. His picture likewise of the assumption, which was taken by the French, and almost destroyed, is the ruin of a superior work of art, the angel is excellent, and the buildings in good taste.”

His account of Correggio's pictures is full of feeling : —

“ He who beholds the picture of the Virgin Mary with the infant Jesus, Mary Magdalene and Saint Jerome, (now in Parma, in Correggio's room,) must confess it has no equal. Where is there such delicacy as in Mary Magdalene? Where such a prostrate soul in adoration? The Madona della Scudella, or the Repose in Egypt, (in the same room,) is also by Correggio; and, next to the last-mentioned picture, is, perhaps, the finest work of this master in Parma. The harmony of lines, producing the most agreeable effect, exhibits a profound knowledge of art, and the eye is not distracted by any unpleasing interruption. The glory of the angels flows with the forms of the clouds, the clouds with the palm leaves, and those are taken up by the figures. Nor was it uninteresting to observe the general form of the light in those celebrated pictures. In the latter, beginning at the top of the picture and finishing at the feet of the Virgin, it had something of the shape of an S reversed, with about a third part taken off the bottom of the letter. The

construction of the light in the picture of the Virgin and Mary Magdalene, is, on the other hand, like the figure of a small h. These lights were surrounded by various cool and harmonizing hues of dusky red and blue, joined to the principal colours of the pictures, which were chiefly purple, white, yellow, flesh, crimson tones, and blue. In pencilling, the pictures exhibit no markings or touches of the brush, except in the draperies, which are freely painted and richly glazed, and, at the same time, carefully and exquisitely finished. In these remarks, I allude principally to the two celebrated pictures which I have just described. The paintings by Correggio in the same apartment are in his second manner, and not so pleasing in their composition, colouring, or expression."

We are glad to see Mr. Williams has the courage, as well as taste, to speak decidedly in favour of the British school:—

"In the room containing the prize pictures by modern artists, we saw little to admire, except the mere drawing of the figures in a sort of semi-accurate style. In colouring they are gaudy, without splendour or richness; and the whole collection seems as if painted by the same hand. In short, they have no originality. *The ancient statues seem to be their guide, but they never seize the spirit of them, nor look into the source from which all their perfection is derived. Nature is held as nothing, or unworthy of being consulted; and consequently a mawkish insipidity prevails in all, and we leave the collection with the impression, that the artists can never improve.* In portrait painting they are even worse: I refer all men of taste to the picture of Maria Louisa, painted by the Professor of the Academy, to make their comparison between that and British art."

The following is very sensible:—

"The gallery of the academy contains a regular series of ancient pictures, from Giotto up to Domenichino: they

are not the best specimens of the various masters, yet the series is extremely curious, and distinctly shews the slow but regular progress towards perfection. From these pictures it is very evident that individual nature had not been adopted for their study, as in the Dutch and Flemish schools. Even from its commencement, and in their earliest attempts, the Bolognese school, and indeed all the Italian painters, have had a notion of *general* nature, and abstract ideas of dignity and beauty. The ray was feeble, but it has guided these celebrated masters to all their greatness. Would it not be instructing to have the progress of that school, which is founded on simple nature only, and to contrast it with the higher mode of study? Such an investigation might conduct to discovery, and to important results."

These again are very stupid :--

"It has been conjectured, I understand, by the ingenious Mr. Cockerell, that this collection of marbles has been originally intended for the tympanum of a temple. I hope, however, that Il Pedagogo is not admitted in Mr. Cockerell's arrangement. The representation, too, of the dead figure, with the marks of stabs or cuts upon his right and left breast, appears to have no connexion with the family of Niobe. He is more like an unsuccessful gladiator; and, compared with the gashes in his breast, the wounds made by the shafts of Apollo would have been comparatively small. This statue is likewise very highly finished in every part, even to the finest gloss, which seemed unnecessary if it had been intended to form one of this ill-fated family, as Mr. Cockerell supposes that they were represented in the tympanum. None of the other figures are executed with nearly the same care, though, according to this hypothesis, they must have been more distinctly seen. It is true that the Greeks were accustomed to give as high finishing



even to the unseen parts of the statues, as to those which were most exposed to view. In this particular instance, however, when the other statues are less carefully finished, there seems to be no conceivable reason for the very high polish of the figure in question — one of the sons, indeed, is not sculptured behind; yet this is the only figure, which appears to have been a fixture from the mark of an iron cramp, which is visible in the marble; but, supposing them placed within a pediment, they would appear detached and single figures without any grouping, and would look various ways, one, indeed, with his back towards the spectator. Would this be consistent with Grecian taste?"

It is very amusing to read what a water-colour painter says about oils, for all water-colour painters make attempts in oil, and generally fail: we hope Mr. Williams has not been doing this: we should suspect it from the following passage:—

"Much ingenious mechanism and patience," says he, "is necessary to paint in oil;" (we fear Mr. Williams has found it so to his sorrow:) "it likewise requires," continues he, "particularly pains and care, and does not admit of the hasty impressions of thought." Poor Mr. Williams! We fear he has been bungling: we rather suspect that neither Rubens, Tintoretto, nor Titian, ever found oil painting an obstruction to their hasty impressions of thought.

In page 101 he speaks of Titian as he ought to be spoken of. In page 113 he gives a most interesting account of the different grounds used by the great masters whose pictures he examined.

"A large design, too, of the Virgin Mary in Heaven, by Fra. Bartolommeo, in which it appears that this great artist began his picture on the most careful outline, shaded with a brown or bistre colour.

"On examining the various grounds on which these great men have painted, I am enabled to give the following list.

Raffaëlle and Fra. Bartolommeo often used a tanned leather colour; Sebastian del Piombo, generally a dark leaden colour or black; Guido and the Teniers, occasionally white; Titian, Claude, and the Poussins, a lakey brown; Peter de Lair and Salvator Rosa, sometimes black; Angelica Fiesole, a gold ground.

“The hue or tone of the grounds has generally had an influence upon the colouring of the pictures. Those that have been painted on a black ground have been sombre and dark; white grounds have produced silvery, clear, and light pictures; such as have used mahogany coloured grounds, and allowed them to appear through their painting, have produced the most pleasing shades of grey, (I speak of landscape,) and these have often given a leading tone and guide in finishing. Yellow grounds have produced warm and tawny pictures, red grounds pearly and clear ones, especially if the colouring be thin.”

Here Mr. Williams is wrong, from want of practical experience; red grounds, we have heard a friend say, on whose judgment we can rely, have been the ruin of all pictures; Bassan painted on red grounds; many of his pictures are gone; all the Lombard school painted on red grounds, and their half tints are ruined. Titian and Paolo Veronese painted on pure white grounds: the half tints got thinner by time, the red ground shews through and destroys them; whereas when the half tints get thin on white ground they are supported, instead of being injured, and the colour stands.

The following are admirable remarks:—

“In walking through the gallery, I have found that the general mode of criticising the statues adopted by the visitors, was to measure them according to the height of the Apollo or the Venus de Medicis, than which method nothing can be more erroneous. Apollo may be a certain number of heads in height, and so may the Venus; but

surely it does not follow, that a statue of Minerva or of Juno should have the same proportions as a Venus, nor would it be expected that a Bacchus or a Hercules should count heads with Apollo. They are all different in character, and must be so in form and dimensions. In short, the proportions of statues must not only be characteristic of what they are intended to represent, but must likewise be made to please the eye, and answer the conception of the sculptor: the proportions of a Bacchus by Michael Angelo might not suit those of a Bacchus by Bandinelli, although the figure might be the same in size, and equal in beauty. So much depends on feeling. Is not *Nature* a great authority, who produces endless variety of proportions and dimensions in the human form, which might be selected by the painter according to his peculiar taste, and rendered in the highest degree pleasing?"

At page 151 he calls Morghen the first engraver in the world: in this he is decidedly wrong; nothing that Morghen ever did, can be put in comparison with Sharp's *Doctors of the Church*, for feeling, vigour, and execution. Mr. Sharp unfortunately is *no* Scotchman.

We recommend the following extract to the nobility:—

"The pictures in the Palazzo Pitti are invariably hung in gorgeous frames, on dark, green, and crimson velvet grounds; and here I may remark, that the olive and yellow grounds are better adapted for landscapes and light pictures, but especially drawings; a salmon colour likewise is favourable to landscape painting."

If we were to go on extracting all we like, we should extract the greater part of the book: but we have been much entertained, and cannot avoid giving our readers what he says about the British School.—

"In landscape composition, we in vain look among the Romans for any one to rival a TURNER, a CALCOT, a THOMPSON. The representation of familiar and rustic life,

R. Morghen  
always  
had a  
copy of  
this  
framed  
in his  
studio  
the nobility  
do  
say  
his

in which WILKIE rises so far above comparison or competition, is to the Roman painters absolutely unknown. In portrait painting, which of them can compare with a Lawrence, a Raeburn, or a Geddes?" (for Raeburn and Geddes, we beg leave to substitute OWEN and PHILIPS;) "or in miniature to a Saunders or a Thompson?" (to which we beg leave to add HAYTER.) "In the department of history, CAMUCCINI has certainly great merit; his drawing is good, and his taste is pure; but in his works we look in vain for that depth of thought, that originality of conception, chiaro oscuro, vigour and power of colouring, which give so interesting and exalted a character to the paintings of WEST, HAYDON, and others of our British artists."

"In the beautiful style of painting in water colours Britain stands supreme, or rather, she may be said to have appropriated it exclusively. The meagreness of style of the modern artists of Rome, in that department, and their total want of ingenuity in expressing the texture, and characteristic detail of various objects, independent of their want of knowledge of colouring and effect, is not a little surprising, especially when we consider their opportunities and encouragement. Their pencil sketches, however, abating a little mannerism, are extremely beautiful."

"In sculpture, however," he continues, "we are inferior to the Italians; we have not a CANOVA or THORWALDSON. CHAUNTRY and FLAXMAN, it is true, are fast upon their heels." This is truth *in part*, but not fairly stated: as a sculptor CANOVA is certainly superior to FLAXMAN; but as a designer FLAXMAN is infinitely superior to CANOVA. With respect to THORWALDSON, we think he never executed any thing equal to CHAUNTRY's Children, and Chauntry as a bust maker is certainly the best in the world; we do not know whether he be not the best ever since the time of the Romans, not even excepting Bernini,



We have now done with Mr. Williams as his book regards art, and recommend him to the artists as one from whom they will get a great deal of pleasant information.

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## MEMOIRS OF EMINENT ARTISTS RECENTLY DECEASED.

ART. XV. *The late BENJAMIN WEST, Esq. President of the Royal Academy.*

BENJAMIN WEST was born at Springfield, in Chester county, Pennsylvania, on the 10th October, 1738. His ancestors formed a branch of the family of the same name, which distinguished itself in the wars of King Edward III. During the reign of Richard II. the Wests established themselves at Long Cranden in Buckinghamshire, where they resided till the year 1667, when, following the example of Colonel West, an officer who distinguished himself at the battle of Worcester, and was a zealous supporter of republican principles, they embraced the doctrines, practice, and peculiar habit of the sect called Quakers. In 1699 the principal part of the family removed to America with William Penn when he visited his settlement in the province of Pennsylvania; the grandfather and grandmother, on the maternal side, also accompanied Penn on his first visit to America in 1681. Mr. John West, the father of Benjamin, removed to Pennsylvania in 1714, and married there, where he had ten children, of whom the subject of the present memoir was the youngest.

The principles of his father and mother led them to consider the cultivation of any useless art as inconsistent with the simplicity and holiness of Christian life, and, of course, they would not have had any of their children instructed in drawing, even had they the means of doing it; but that

was out of the question, as they lived above twenty miles from the newly established city of Philadelphia. Benjamin, at a very early age, exhibited an inclination for the arts, and, though not encouraged in his infantine attempts at drawing, was yet permitted to exercise his taste. He endeavoured to copy, says an account given by himself, whatever he beheld in nature that delighted him; and a friend who happened to visit the family, was so much pleased with the efforts of the Quaker boy, that on his return home he sent him a box with pencils, prepared colours, a piece of canvas (on which he painted a picture that was recently in his own gallery); and, to his infinite delight, a print was at the bottom of, what he justly conceived, so precious a present. He has often declared that he never could forget the pleasure he enjoyed in contemplating this treasure; he placed it close by his bed, and many times in the night he put out his hand to feel that it was safe. The next day he secreted it in a garret, and played truant to devote himself to the enjoyment thus offered. He again absented himself from school the following day, and as he was a favourite with the schoolmaster, he sent to inquire after his health, which led to a discovery; his mother, on charging him with the fault, was struck with the frankness with which he acknowledged it, and listened with the utmost confidence to his assurance that on the morrow he would return to school; she, however, watched his departure, and, following him softly to his hiding place, found him laid on the floor, painting the before-mentioned picture from the print before him. He was much distressed at the moment, but immediately offered his work to his mother, who said, "Didst thou do this, Benjamin?" "Yes, mother," replied the infant painter, when his affectionate mother instantly threw her arms around his neck and tenderly kissed him. "That kiss," said Mr. West in his latter days, "made me a painter."

As a corroboration of his early propensity to design, which, when it is considered he had never seen a single work of art, is a wonderful proof of innate talent, it is asserted that when he had attained only the seventh year of his age, he drew with pen and ink a correct sketch of one of his sisters whilst asleep in her cradle. After this first attempt at portraiture he constantly devoted all his leisure hours to delineation, although his materials were confined to the scanty powers of pen and ink. Soon afterwards, a party of Indians, who had visited his native village, highly gratified with the sight of his sketches of birds and flowers, taught him the manner of preparing the red and yellow colours with which they painted their national and personal ornaments; and a piece of indigo, furnished by his mother, completed the collection of the three primary colours,—an acquisition which highly delighted our young painter. He was also taught by the same Indians how to shoot birds for models without injuring their plumage.

At about the age of fifteen, Benjamin was confined to his bed by a fever, and remained there several days, the window shutters being closed, by which means his eyes acquired the power of expansion, and he, at times, observed living objects in the scenery before the window, moving as it were in apparitional forms around his bedroom. It appeared extraordinary to him, that small figures of men, cows, pigs, and fowls, should traverse the wall and ceiling of his room; and yet the fact appeared to his organs of vision, too unquestionable to doubt or to account for, upon the ground of emotions caused by his illness. He related the circumstance to his friends, who seriously feared that his intellects were impaired, and sent for a physician, who declared that he was in a favourable state of recovery, and that he had no reason to infer that his mind was unsound, although he could not but allow, that it appeared singular, that objects should be

presented to his sight, which other persons saw not; and, therefore, prescribed for him a composing draught. Young West discovered, that upon his covering with his finger a diagonal knot-hole in the window-shutter, the visionary objects disappeared, which fact caused his mental fears to subside, sensible that there must therefore be some natural connexion between the objects themselves, and their representations on the wall of his apartment. Upon perforating a parlour window-shutter horizontally, he produced a representation on the wall, of the objects on the other side of the street. Upon his recovery, he made a box, having one of its sides perforated, and with the reflective qualities of a mirror he produced a "Camera Obscura." He was surprised to find, upon his mentioning his invention to Mr. Williams, an artist, that he had received a more complete "Camera" from England, a short time before the remarkable invention of West. At the age of sixteen, he adopted the science of painting as a profession. At Lancaster, in Pennsylvania, and at the cities of Philadelphia and New York, he successfully executed several portraits and historical pictures. At the age of twenty-one, the produce of his industry enabled him to soar after excellence in historical painting, by resorting to Italy as the venerable and luxuriant abode of the arts. Mr. West embarked from Philadelphia for the city of Leghorn, in the year 1760, at which period there was a severe war between England and France; in consequence of which, the ship in which Mr. West sailed dropped anchor at Gibraltar, until it could be conveyed to Leghorn. Captain Meadows, afterwards Lord Newark, commanded such convoy; and, upon his urbanity and kindness to Mr. West, was founded that solid friendship which afterwards existed between them. After a short stay at Leghorn, Mr. West went to Rome, having first obtained several letters of recommendation to Cardinal



Albani, and other persons of note at that place. By such means he was honoured with an introduction to Raffaele Mengs, Pompeo Battoni, and other artists of merit, and contracted an acquaintance with Mr. Wilcox, author of "Roman Conversations," together with Mr. Robinson, afterwards Lord Grantham. To the improving society and liberal assistance of such able friends, may we attribute that refinement of taste which Mr. West afterwards possessed. The Italians were anxious to witness the impressions of a young American first beholding the works of art in the Belvidere and the Vatican, and conducted young West to view the 'Apollo:' that beautiful statue being placed in a closet, and instantaneously opened to West's view, he enthusiastically exclaimed: "My God, how like is that figure to a young Mohawk warrior!" The Italians at first did not approve of West's comparing the fine model of ideal beauty to the figure of an American savage, until he explained his reasons for the comparison, stating, that the Mohawks were well proportioned and well made — that their chests were expanded by exercise — that their forms displayed great manly vigour — and that their nostrils were dilated like to the "Apollo," by the quickness of breathing adopted in the chase, to which they were fondly attached. "Often have I seen them," said he, "standing in that very attitude, and with an intense eye pursuing the arrow which they had just discharged from their bow." The Italians allowed the forcible nature of the comparison. But the transition from a few English portraits, which were all relating to the fine arts to be seen in America, to the splendid specimens of ancient and modern art extant at Rome, so forcibly affected his susceptible mind with feelings of ardent enthusiasm, as to cause temporary illness — the consequence of extreme wonder and mental irritation. His physician warned him of the dangerous effects which

might be anticipated from his continuance at Rome, and he, therefore, returned to the more tranquil spot of Leghorn, and resided there in the house of Messrs. Jackson and Rutherford, who had furnished him with the before-mentioned letters of recommendation. The solicitous attention of the principal inhabitants, together with the use of sea-bathing, sufficiently restored his good health to enable him again to prosecute his Roman studies. Upon his return to Rome, the productions of Angelo, Raffaëlle, and Poussin, chiefly occupied his warm attention; but a return of ill health compelled him to proceed once more to Leghorn, as a spot more congenial to the tranquil sentiments of a valetudinarian. He was shortly again confirmed in comparative good health, and, following the advice of his friends, he went to Florence, as a new scene of study; but the ardour with which he studied in the Florentine galleries caused an illness, which confined him to his bed-room for six months, from which he was afterwards released by the skill of Nanona, a surgeon of eminence. During such long confinement of body, he was industriously engaged in sketching historical subjects, and in perusing the records of history. He was, at the same time, kindly visited by many of the Italian and English nobility, who displayed the greatest solicitude for his welfare. Upon his recovery, accompanied by an English gentleman, of good birth and taste, he visited, at the particular advice of Mengs, Bologna, Mantua, Parma, Venice, and Verona, studiously observing the works of Caracci, Correggio, Tintoretto, Paolo Veronese, Romano, Titian, and others, being the most renowned masters of the schools of the Lombards and Venetians, the greatest productions of which were in such cities. After an absence from Rome of about fifteen months, he returned to that city, having improved his skill, and established a vigorous health of body, so that he was

doubly prepared for the prosecution of his pencil. He then executed "Cinon and Iphigenia," and "Angelica and Medora." It was to poetical imagery and historical delineation that he was fondly attached, and he now painted several pictures, illustrating poetical fiction and historical fact. He devoted himself with enthusiasm to his studies, and received great encouragement from the approbation of those persons to whose opinions in matters of taste and art much deference was paid. But his intense application, although congenial to his vigorous mind, was not suitable to his constitution of body, and ill health again threatened a severe impediment to his arduous exertions. He determined, therefore, to change a strange country for the respected land of his forefathers, and proceeded to London by the way of Parma, where he stopped for the purpose of finishing a copy of the famous picture of "St. Gerolamo," by Coreggio, which he had begun upon his former visit there. From thence he travelled to Genoa and Turin, being desirous of carefully observing the works of the Italian and Flemish masters in those places. He passed through the French capital, and acquired an intimate knowledge of the rich works of art deposited in the palaces at Paris. In 1763, he arrived in London. During the autumn of the same year, he visited Bath, Blenheim, Fonthill, Langford, Oxford, Windsor, Wilton, where he studied the picture of the "Pembroke Family," by Vandyke, and Hampton-Court, where the "Cartoons" form objects of very prominent interest. Delighted and improved by this gratifying English tour, he intended to return to the transatlantic seat of his infancy, for the purpose of seeking the slender fortune and fame which might be there expected. But the then late accession of King George the Third, presented a most flattering prospect of success to the young subject of our memoir, owing to the very liberal and strenuous encouragement afforded by his

Majesty to the Fine Arts, contemplating them as a rich source of internal wealth, independent of that refinement which they are distinguished for producing. The Spring Gardens' Exhibition of works in the Fine Arts was first opened to the public in April, 1764. At the particular request of Reynolds and Wilson, Mr. West then exhibited his "Cimon and Iphigenia," and "Angelica and Medora," together with a full length portrait of "General Monckton." The approbation excited by those pictures, and the comparatively flourishing state of the Fine Arts, at that period, determined him to settle permanently in England. Towards the end of this year he married an amiable young lady, whose affections he had engaged whilst at Philadelphia. In the year 1765, those artists who had first engaged to exhibit their productions at Spring Gardens were incorporated as a regular society, called the "Incorporated Society of Arts," whereupon Mr. West was elected a member and director thereof. He was a constant exhibitor at this institution, until the opening of the Royal Academy, and also drew at its Academy held in St. Martin's Lane. In the year 1767, Mr. West was strongly recommended to the notice of his Majesty by Archbishop Drummond, upon his completing for his Grace the picture of "Agrippina landing at Brundisium with the Ashes of Germanicus." The archbishop introduced to the King, Mr. West and his picture, which met with his Majesty's great approbation, and he employed our artist to execute the picture of "Regulus," and afterwards prevailed upon him, particularly to direct his attention to Scripture history. The exhibitions at Spring Gardens were attended with success; and within a short period, a fund of £6000 was raised. In consequence of the petty feuds between Chambers and Payne, which disturbed the peace of the institution, most of the artists of eminence withdrew from it. This circumstance, added to the desire of forming an academy more worthy of the



arts and of the British nation, gave rise to the foundation of the Royal Academy. The necessity of such a step was, in 1768, represented to the King, who, admitting its expediency, nominated four artists—Chambers, Coates, Moser and West, as persons to constitute a committee, which was to devise a plan for a new institution, and to submit the same to his Majesty. The most able artists were consulted upon the subject, and a code of regulations was drawn up and approved by the royal patron, who warmly interested himself in the measure. The King appointed the academicians, and the first public meeting at the Royal Academy was held in December, 1768. Sir Joshua Reynolds was elected the first president; Mr. Coates, keeper; and his Majesty appointed Mr. (afterwards Sir William) Chambers, the treasurer. The council, consisting of eight artists, was also formed. The King directed that artists only should belong to the institution, with a few honorary exceptions in favour of literature and science. Dr. William Hunter was elected Professor of Anatomy; Dr. Samuel Johnson, the great lexicographer, Professor of Ancient Literature; Mr. Gibbon, Professor of History; and Mr. Barretti, Secretary of Foreign Correspondence; but all those officers were especially excluded from the direction of the academy. Under such auspicious management, and from the liberal views of the King, a flourishing result was anticipated.

As we have not room in this Number for the whole of the late President's life, we cannot find a more proper place to make the separation, than at this period, when the academy began to have some influence upon the public mind. The present account is that of Mr. West's youth and studies, and our next will be that of his mature life and works in England.

*(To be concluded in our next.)*

## DEATH OF MR. PERCY.

THIS artist, who was well known for his exquisite models in miniature size, expired suddenly, of an apoplectic fit, whilst finishing a portrait of Prince Leopold.

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TRANSACTIONS AND OCCURRENCES OF ACADEMIES  
AND SOCIETIES CONNECTED WITH ART.ART. XVI. ROYAL ACADEMY. *Election of Two  
Academicians.*

AT the annual election, MESSRS. ABRAHAM COOPER and WM. COLLINS, both Associates of the Academy, were elected to the rank of Royal Academicians.

## FUNERAL OF THE LATE MR. WEST.

SOON after Mr. West's decease, a deputation from the Council of the Royal Academy waited on his sons to apprise them of the intention of that body to honour his remains by attending them to the grave, according to the ceremonial adopted on the public interment of the late Sir Joshua Reynolds in St. Paul's Cathedral.

The corpse was brought to the Royal Academy on Tuesday evening, received by the Council and Officers, and deposited in the Model Academy on the ground-floor, which was hung with black.

About half-past ten on Wednesday morning, the Academicians, Associates, and Students, assembled in the Great Exhibition Room, and the nobility, gentry, and the deceased's private friends, arrived shortly after. The chief mourners were in seclusion in the library of the Academy. About half-past twelve o'clock, the whole of the arrangements having been effected, the procession moved from Somerset House to St. Paul's Cathedral; it entered at the

great western gate, and was met at the entrance of the Cathedral by the church dignitaries, &c.

*Pall-bearers.*

The Earl of Aberdeen,  
His Excellency the  
American Ambas-  
sador,  
Hon. Aug. Phipps,  
Sir Thomas Baring.

*The Corpsc.*

*Pall-bearers.*

Right Hon. Sir Wm.  
Scott,  
Honourable General  
Phipps,  
Sir George Beaumont,  
Sir Robert Wilson.

*Chief Mourners.*

Raphael Lamar West, Esq. } Sons of the deceased.  
Benjamin West, Esq. }

Mr. Benjamin West, jun. Grandson.

Robert Brunning, (the old Servant of deceased:)

Henry Fauntleroy, Esq., and James Henry Henderson, Esq.  
(the Family Trustees and Executors of deceased:)

and

The Rev. Dr. Heslop, Vicar of St. Marylebone; the Rev.  
Mr. Borrodaile, Chaplain to the Lord Mayor; and  
Joseph Hayès, Esq. Medical Attendant on  
deceased.

The Bishop of Salisbury,

(As Chaplain to the Royal Academy, and an Honorary  
Member.)

Prince Hoare, Esq.

(Secretary for Foreign Correspondence to the Royal  
Academy.)

The body of Academicians and Associates of the Royal  
Academy, according to seniority, as Members,  
two by two.

Students, two by two.

Then followed the private mourners, consisting of 56 gentlemen, among whom were Aldermen Wood and Birch; Thomas Hope, Esq.; Richard Payne Knight, Esq.; John Nash, Esq.; P. Turnerelli, Esq.; Charles Heath, Esq.;

A. Robertson, Esq.; J. Martin, Esq.; C. R. Leslie, Esq.; W. Behnes, Esq.; E. Scriven, Esq.

It being Passion week, the usual chanting and performance of music in the Cathedral service could not take place, but an anthem was, by special permission, allowed to be sung; and the Honourable and Reverend Dr. Wellesley, assisted by the Rev. the Prebendary, performed the solemn service in a very impressive manner. The body was placed in the choir, and at the head were arranged, on chairs, the chief-mourners and executors. The pall-bearers were seated on each side of the corpse, and the members of the Royal Academy and other mourners were arranged on each side of the choir. After the anthem, the body was attended to the vault-door by the pall-bearers, followed by the chief-mourners and executors, and was conveyed into the crypt, and placed immediately beneath the perforated brass plate, under the centre of the dome. Dr. Wellesley, with the other canons, and the whole choir, then came under the dome, and the pall-bearers, chief-mourners, and executors, stood by them. The members of the Royal Academy were ranged on the right, and the other mourners on the left, forming a circle, the outside of which was protected by the marshals' and undertakers' attendants. Here the remainder of the service was completed; and the sexton, placed in the crypt below, at the proper period let fall some earth, as usual, on the coffin. After the funeral service was ended, the chief-mourners and executors, accompanied by most of the other mourners, went into the crypt, and attended the corpse to its grave, which was sunk with brick-work under the pavement at the head of the grave of the late Sir Joshua Reynolds, and adjoining to that of the late Mr. West's intimate and highly valued friend, Dr. Newton, formerly Bishop of Bristol, and Dean of St. Paul's, the brick-work of whose grave forms one side of Mr. West's. Sir Christopher Wren, the architect, lies interred



close by, as well as those eminent artists, the late Mr. Opie, and Mr. Barry.

The whole of this affecting ceremony was conducted with great solemnity and respect, and was witnessed by an immense concourse of people.

Among the carriages attending in the procession were those of the Lord Mayor; the Archbishop of York; the Dukes of Norfolk, Northumberland, and Argyll; the Marquesses of Lansdown and Stafford; the Earls of Liverpool, Essex, Aberdeen, Carlisle, Dartmouth, Powis, Mulgrave, Darnley, and Carysfort; Viscount Sidmouth; the Bishops of London, Salisbury, Carlisle, and Chester; Admiral Lord Radstock; Sir William Scott; the American Ambassador &c. &c. &c.

#### ELECTION OF A NEW PRESIDENT.

At a general meeting of the Academicians, Sir THOMAS LAWRENCE was elected President of the Royal Academy in the room of the late BENJAMIN WEST, Esq.

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#### ART. XVII. *Lectures on Architecture.* By JOHN SOANE, Esq.

MR. SOANE commenced his usual course of lectures on Architecture, on Thursday, February 24, 1820. He began by observing, that among the Fine Arts, Architecture had ever held an exalted rank, and a pre-eminence over the other arts of design; and that the same concession must ever be made to it, when we consider the beauty and effect of ancient and modern structures, either from an actual investigation, or through the medium of correct graphical delineations.

The Professor remarked, that, at the present day, those who have been prevented by circumstances from visiting

Greece or Rome, have their path smoothed, and many of their difficulties cleared away, by the careful investigations and accurate delineations contained in some of our late works on the architecture of Greece and Italy. Among others, Stuart and Revett well know how to estimate the beauties of chaste architecture, and with a laudable zeal braved every danger that opposed their love of art. They made the works of the Greeks known to their countrymen, who soon saw the superior excellence of these chaste specimens : many, however, had imbibed early prejudices, which were not to be easily eradicated : they looked at Grecian architecture as an innovation, and did their utmost to decry its excellencies. “ The far-famed Temple of Minerva Parthenon,” says a writer of the time, “ built by the united labour of Phidias, Ictinus and Callicrates, and at the joint expense of all Greece, was not so considerable either in altitude or extent, as the church of St. Martin-in-the-Fields, exclusive of the spire.” The falsity of this assertion, said the Professor, may be immediately shown by a comparison of the two edifices.

Some writers have not hesitated to attribute to the Greeks a want of proper feeling for the beautiful in architecture, calling their Doric columns gouty, and ascribing their narrow intercolumniations to a deficiency in their knowledge of construction : to the same cause have their hypæthral temples also, and those with a single row of columns up the middle, been attributed : but we know that the Greeks in their temples to Jupiter, conceiving it improper to confine that deity under a roof, always built in the hypæthral manner ; while those with a range of columns in the centre were intended for the worship of more than one deity in the same temple. The first of these observations, said Mr. Soane, can only apply to the Doric order, in the proportions of which the varieties are infinite. The Greeks used a more manly

Doric in such temples as were dedicated to Jupiter, than in those of the other deities ; and in every instance where the Doric order was used, the proportions were made to correspond with the character of the edifice. These varieties in the Grecian orders did not arise from accident, but were the result of reflection and settled principles. Avenues of trees were the type from which the Greeks took their ideas of the arrangement of columns, and they perceived that when closely ranged, the effect was more beautiful than when the width of their intercolumniations gave them a meagreness of effect.

The Professor judiciously remarked, that distribution, construction and valuation, are among the principal objects of study worthy the attention of the young architect. A tasteful knowledge of distribution will give elegance and beauty to his structures ; yet beauty of appearance without solidity is of little worth : construction, therefore, claims the most serious consideration of the architect who would excel in his art ; a knowledge of its principles and practice will enable him so to arrange his edifice, that every part may receive its full and proper support, without being borne down by ponderosity of material : by a knowledge of construction he is empowered to direct and inform the artificers, instead of leaving to their heedless ignorance the execution of his crude and ill-defined ideas. A knowledge of valuation is requisite in the correct ascertainment of the expense of his designs, without which mistakes will arise that will occasion disappointment to his employer, and a loss of reputation to himself. To avoid these evils it is necessary for the architect to have a correct knowledge of the proportions and value of the materials to be employed, with every incidental expense likely to be incurred in the progress of the work. Without this, fine drawing, elegance of design, and a classical purity of taste, will be of little

value, tending but to disappoint the patron, disgrace the architect, and degrade the profession.

Decoration, when applied to architecture, signifies the carving and ornamental parts of a composition, and is as essential in architecture as colours in painting. But decoration should be applied with discrimination, neither too largely nor too sparingly; the principles of its application by the ancients and moderns should be investigated, for the same style of decoration will not apply equally to villas, halls of justice, palaces, and mausoleums; such misapplication would be as contrary to the principles laid down by Vitruvius, as to the suggestions of reason. Structures erected for different purposes should have a marked difference of character; for no rule or standard can apply equally to all; and was it indeed possible that such a rule could be combined, architecture, instead of ranking as the noblest of the Fine Arts, would be the meanest and most mechanical.

Mr. Soane then called the attention of the students to the three orders as executed by the ancients, and observed, that the proportions of an order was varied in its application, so that it might assimilate in character with the edifice of which it was to form a part. This is evident from the various examples of the ancient orders now remaining, in no two of which are the proportions exactly similar. The Professor cautioned the students not to suffer themselves to be misled by the recurrence of licentious examples, even when such were found among the works of the ancients. He observed, that, among others, Michael Angelo, Cigoli, and Ammanati, sacrificed at the shrine of false taste; neither was Raffaello nor Bernini exempt from censure. They introduced various innovations and conceits into the art, and from Italy these errors spread through other parts of Europe, and gradually found their way into England, where many architects of the



day followed in the same track. If, said Mr. Soane, we retrace the various changes architecture has undergone since the time of the Greeks, we shall find that its beauties have never been obscured but for a time; for architectural purity is so firmly established on the solid basis of philosophy and truth, that its excellencies can never be totally lost but with the declension of human intellect and refinement. The orders serve as an architectural grammar, and when judiciously applied, always tend to beautify and improve the edifice.

Solidity of construction, convenience in distribution and beauty of design, may be esteemed the three cardinal virtues of architecture, and they distinguish the productions of the enlightened architect, from the works of the bungling copyist. A knowledge of the principles of architecture should not be confined to its professors only; it should be understood by the public at large, and its value would then be duly appreciated.

Architecture, observed the Professor, can only flourish under the cheering beams and enlivening smiles of royalty, or from the warm patronage of spirited and opulent individuals. Various causes operate at present to prevent our government from patronising architecture to any extent; but let not the young artist be dismayed; persevere with ardour, and many circumstances will arise to enable you to shew the power of your art. If your opportunities do not extend to the erection of large structures, yet smaller erections will come under your superintendence; strive then to display so much talent in small buildings, as may shame some of our larger structures. But yet, if a correct feeling do not prevail in the public mind towards the art in general; if a rigid and parsimonious economy, or a morbidity of feeling towards art, chill the efforts of the young artist, his spirit will be subdued, if not broken, by the language of disappointment:

but that this may never be the case, is my earnest hope : persevere, and you will yet find opportunities of giving such evidence of the increase of talent, and the improvement of national taste, as may make this capital to rival, if not to surpass, those of the continent in architectural splendour.

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From the remains of the great works of antiquity, said Mr. Soane, in his second lecture, it is evident that neither labour nor expense was spared, that they might descend to posterity as monuments of sound construction and pure taste ; and among the Egyptians, Greeks and Romans, this glorious principle was carried to an almost incredible extent. The pyramids of Egypt, above all other erections of antiquity, unite a solidity of material and firmness of construction, calculated to resist the ravages of all-devouring time, and the convulsions of empires, till that period shall arrive, when

“ The cloud-capped tow’rs, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve”——

From the great stores yet existing of Grecian architecture, the student must form his taste ; while from the Roman remains, he may obtain true ideas of solidity of construction : these distinctions will be offered to the view of the young architect who visits the classical soils of Greece and Italy ; and investigates with a judicious discrimination the merits of the various edifices which will be there presented to his view.

When the young architect has formed his taste from the purest models of Greece and Rome, being previously well versed in the principles of construction, with the assistance of a judicious patronage he may begin to put into execution some of the chaste productions of a well-stored mind. But, alas ! how seldom is the happy archi-

tect allowed to execute his design without curtailment, how beautiful soever it may be! Instead of a magnificent portico, corresponding in grandeur with the character of his building; four small columns surmounted by a pediment, are, perhaps, made to supply its place; and even this will, in many instances, dwindle under the pressure of a parsimonious economy, to three-quarter or semi-columns, or pilasters, and too often to the total suppression of either; or if he be permitted to make the principal front handsome, he is necessitated to leave the others destitute. When such privations as these occur, they are opposed to every thing that is grand and noble in architecture, which, under an enlightened patronage, has produced wonders of art, that have deserved and obtained the admiration of the world: but what can be expected, even of this noble art, when the grandest effusions of its professors are smothered and paralyzed by a chilling economy: when we find our noble art struggling with such oppressions as these, we may with reason exclaim, Oh! Architecture, “once mightiest amongst the mighty, how art thou fallen” since the days of Pericles and Augustus!

The Professor now noticed the methods used by the ancients in warming and lighting their apartments, with the proportions of their doors and windows: he adverted also to their staircases, few examples of which remain at the present day. He dilated more fully upon the staircases of the modern architects, of which he enumerated many instances as highly deserving admiration.

In the course of the lecture, the Professor observed, that architectural beauty and effect can only be produced by ingenious combination and correct distribution, and that by proceeding upon this principle of designing, the student would be enabled to unite beauty of exterior and a regular gradation of parts, with an artist-like arrange-

ment of the interior; for, said he, you must remember, that beauty and grandeur are not to be obtained by occasional porticoes or arcades, not by continually varying the forms of your buildings, into circles, polygons, and squares: to produce beauty of effect, consistency, harmony, and continuity of character must prevail through every part of the design.

The Professor now proceeded to observe, that in his last lecture he had noticed the neglected state of architecture in this country, with the apathy that prevailed in the public mind towards its beauties and advantages. This neglect, he said, arose not from a want of ability among the established members of the profession; neither was there any deficiency either of talent or taste among the students in architecture; and of this, our annual exhibitions, and the designs tendered for the gold medal of the Royal Academy, were solid evidences and convincing proofs. But, said he, the architectural students of England labour under great disadvantages compared with those of France, from there being no public schools where they may obtain the necessary instruction in the art. Had we such institutions, we should not so often see designs adapted to warm climates, with open porticoes and colonnades, transported into our cold and damp atmosphere: this, however, is but one of the numerous errors which might be obviated had we a public school of architecture.

Let me ask, said Mr. Soane, what would painting and sculpture be, without the advantages they derive from their schools, and the visitors who inspect them? Had the students in architecture equal opportunities, it would excite among them a yet more ardent emulation, and raise in their minds such a noble spirit for their art, as would make them pursue their studies with an unremitting ardour.



When his late Majesty graciously founded an academy of painting, sculpture, and architecture, for the advancement of art, it was intended that each should equally partake of the royal patronage. Professors were appointed to deliver lectures on the different branches of art, with a view to the improvement of the students. For this purpose a Professor was appointed in architecture also, whose office was to read six lectures annually, calculated to form the taste of the students from the purest sources, pointing out to them the beauties and defects of the various productions of the art, referring them to such works as might be most serviceable, and guarding them against the contagion of bad examples and false taste. Had we schools in the Royal Academy for architecture, as well as for painting and sculpture, provided with models of ancient buildings of an ample dimension, with casts from the parts at large, it would place the architectural student in a situation to pursue his studies with confidence and advantage.

When the young architect shall have such opportunities for study as those I have recommended, said the Professor, and a liberal patronage afterwards gives him employ, then, and not till then, will architecture flourish, and its beauties and advantages be properly appreciated in this country.

*(To be continued in our next.)*

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ART. XVIII. SURRY INSTITUTION. *Lectures on Architecture by MR. ELMES.*

THE lectures delivered here during the last season, have been on the chemical phenomena of nature and art, by Mr. Accum: on the literature of the reign of Elizabeth, by Mr. Hazlitt: on music, by Dr. Crotch: and on

the elements of civil architecture, by Mr. Elmes. As the subject of the last course is more immediately connected with the nature of this work, we give the following abridged report of it. Mr. Elmes treated his subject chronologically; in his first lectures noticing the architecture of the early nations, such as the Egyptians, Hindoos, and Persians; then proceeding to the rise, progress, perfection, and decline of the art among the Greeks and Romans; after which he pursued the subject to the period when it was almost extinct in the dark ages, traced its revival among the Italians, and finally brought his review down to the present day, when he freely criticised the want of pure taste evinced in many of our recent public structures.

In his first lecture, Mr. Elmes observed to his audience, that it was his intention to render architecture as popular as the technical nature of the subject would admit, and he would endeavour to clear away some of the difficulties which deter many an admirer of the art from searching into its beauties.

Architecture, said the lecturer, has had its rise, progress, meridian, decay, and revival. Its rise took place in the earliest ages of the world: it made ample progress among the Egyptians and the early Greeks, reached its meridian in the age of Pericles; scintillated and declined among the Romans; became torpid in the middle ages; and was revived with literature and the other arts, by the great and illustrious people of modern Italy.

In England also, the art has gradually advanced towards perfection, and the new reign we have just commenced, has opened with the most auspicious omens. To our late revered Monarch the arts are deeply indebted for his personal exertion in their favour, during the clouded days of turbulence and warfare. This encouragement led to our present improved style, and paved the way for our future greatness. Richardson almost prophetically

said, many years since, "I am no prophet, nor the son of a prophet; but I will venture to predict, that if ever the ancient, great, and beautiful taste in painting," and I take leave to add, in architecture also, "revives, it will be in England." Our dearest wish should be, that it may be in our days, and that our eyes may witness it.

The last reign, including that of the Regency, first gave a large sum of money exclusively to the arts in the purchase of the Elgin and Phigalian marbles; and the government of George the Fourth have shewn the first instance in English history, where the public patronage of the arts, so essential to the fame of a great and enlightened nation, has been announced in parliament. "As far as his Majesty," says the ostensible minister of the crown, in the lower house, at the first meeting of parliament in the new reign, "had already presided over the councils of the nation, the result had been glorious. He trusted and was persuaded, that his Majesty would have the gratification of adding a new page of lustre to the English history; and, that as there was nothing of glory left to achieve, his Majesty would snatch the only remaining laurels, by cultivating the arts of peace."

May his Majesty's intentions be accomplished; and may the laurels of peace, and the ever-blooming flowers of painting, sculpture, and architecture; of literature, music, and of poetry, entwine his brows, and make the reign of George IV. the golden age of England. Happy will it be for us, if to the glorious names of Pericles, Julius II., and Leo X., we can add the name of George IV., as the most enlightened and liberal protector of the arts, since the great days of Grecian, Roman, or Italian splendour.

After various other observations, the lecturer proceeded to notice the earliest architectural works of which we have any record. The structures of the antediluvians, as mentioned in holy writ, were adduced as proofs, that

even in that early period they had attained a considerable knowledge of construction.

He then mentioned the earliest buildings of the descendants of Noah, among the principal of which were the tower of Babel, and the cities of Nineveh and Babylon. The structures of the early Egyptians were next noticed, and their pyramids, obelisks, labyrinths, and temples, were descanted upon and explained.

In the second lecture, after various prefatory observations, the lecturer proceeded to introduce to his auditors the excavated temples of the ancient Hindoos. Those temples carved out of the solid rock, in many instances display not only skill, but taste also. The elements of the Indian style, like those of the Egyptian, are derived from excavations, and are deserving of admiration for their vastness and peculiar character of beauty and decoration.

The excavations in the islands of Elephanta and Salsette, near Bombay, were instanced, and the yet more extensive excavated temples in the mountain of Ellora, near Dowlatabad, in the Deccan. From the excavations of the Hindoos, he proceeded to their erections, and traced the affinity which existed between them : he now finished his review of the architecture of Hindostan, with an examination of the style practised under the Mogul Emperors.

He next proceeded to notice the structures of the ancient Persians, Hebrews, and Chinese, which were severally explained and elucidated by various drawings of the different styles mentioned in the course of the evening.

The third lecture was upon the state of architecture in Greece, from the earliest periods to the founding of Athens by Cecrops ; thence it was continued onwards till brought to its perfection in the time of Pericles.

The cabin or wooden hut of the Greeks, was adduced as



the type of the earliest of the orders of architecture, namely the Doric; the various characteristics of this noble and masculine order were explained; and the origin of the graceful Ionic, and rich Corinthian, were next dilated upon. The elements of the Grecian style were defined as consisting of three classes, or modes called orders, while those of the Romans are five. Nature dictates but three modes of building, which may be distinguished in every style, namely, the robust, the chaste, and the elegant: these the Greeks embodied in their Doric, Ionic, and Corinthian.

The general character of the architecture of the Greeks, said Mr. Elmes, was superior to every thing that had been seen before, and surpasses in purity of style and propriety of character, all that has been executed since. The Grecian architects never violated the inherent properties of any object to produce an artificial effect: the Romans, on the contrary, executed works containing gross violations of the rules of architecture and pure taste. Such is the Colosseum, the Theatre of Marcellus, the Pantheon, and such are their amphitheatres; structures that excite wonder and amazement, and seize upon our admiration, not for their faults, but in spite of them.

I most willingly allow, added the lecturer, to the Roman architects, splendour, magnificence, and vastness of conception, and if their advocates require it, a carelessness of expense, and a lavish profuseness of decoration in all their public buildings: and if they praise them for their knowledge of scientific construction, and bold command of the arch, the vault, and the cupola, I shall not perhaps contradict them, provided they do not too much insist upon the purity of their taste. But of this I am certain, that the Romans were never eminent for that purity, elegance, and tasteful simplicity, that above all other people characterized the Greeks.

In the course of the lecture, Mr. Elmes warmly eulogized the beauteous, grand, and majestic simplicity, which cha-

racterized the temples of the Greeks, and above all that of Minerva, Parthenon at Athens, of which latter, a large and beautiful model was exhibited, and attracted great applause. Besides the temples, the Choragic monuments and other structures of the Greeks were also elucidated.

A portion of the fourth lecture was devoted to the more particular explanation of the three Greek orders, with all their various contours and mouldings. From the orders of columns, the lecturer proceeded to enumerate the orders of sacred buildings, which were divided into seven, viz. the antis, the prostyle, the amphi-prostyle, the peripteral, the dipteral, the pseudo-dipteral, and the hypæthral. The five different modes of arranging the distances of columns were next enumerated, and consisted first of the pycnostyle, or columns closely ranged; the next in width, the systyle, then the eustyle, the diastyle, and those placed at the widest distances apart were termed aræostyle. As on the former evening the review of the Grecian structures had been principally confined to those of Athens, the lecturer now called the attention of his audience to the grand specimens which had been erected by the Greeks in their colonies also. Among the principal of those yet remaining, are the three Doric temples at Pæstum in Magna Græcia, examples which possess the characteristic energy of the early Greek style in an eminent degree.

From the review of the architecture of the Greeks, the lecturer proceeded to that of the Etruscans, whose method of building was distinguished for its substantial firmness and simplicity: to this people were the early Romans indebted for their structures, and Etruscan architects were employed by the Romans upon all their great works, till, upon the extension of their empire, the introduction of the beauties of Grecian architecture supplanted the simplicity of the Etruscan style.

*(To be continued in our next.)*

## ART. XIX. ANECDOTES &amp;c.

A correspondent, who says he admires the *jeu d'esprit* in our last Number, page 626, has sent the following laughable additions.

A punning collector of works of living artists, and who will have some connexion between the name of his artist and his subject, proposes to open his collection to the inspection of the connoisseurs and amateurs. Among the principal works which decorate his chief room are the following:—

A Study of a Foot, by *Ah ! toe*, (Artaud).

The Dandies' Tailor, by *Beau-repair*, (Beaurepair\*.)

The Garden of Eden, by *Best-land*.

The Trial of Shylock, by *Bond*.

The Totness Mail overturned, by *Broke-ye-down*,  
(Brockedon.)

Rural Conversation, by *Chat-field*.

Apprehension, by *Constable*.

Study of a Mince Pie, by *Christmas\**.

Robin Hood, by *Archer\**.

A Favourite Pig, by *Bacon*.

Front of a Public Building, by *Backhouse\**.

A Hay Field, by *Clover*.

Roasted Game, by *Cock-burn*.

Belshazzar's Feast, by *Daniel*.

The Peacock Plundered, by *Daw*, (Dawe\*.)

The Beau-ideal, by *Fudge\**.

The Distressed Artist, by *Few-sell-I*, (Fuseli.)

Corruption Triumphant, by *Gains-borough*.

Fuseli in a Passion, by *Grim-all-day*, (Grimaldi.)

Park Scenery, by *Elms*, (Elmes.)

Death of Harold, by *Hastings*.

\* See List of Artists at the end of the last Number.

- Spanish Grandee, by *Hey! Don?* (Haydon.)  
 The Lamplighter, by *Has lit*, (Hazlitt.)  
 The Cross Husband, by *Hate her*, (Hayter.)  
 The Ship-launch, by *Off land*, (Hoffland.)  
 Shoeing a Horse, by *Farrier\**.  
 The Asthmatic Patient, by *A cough man*, (A. Kauffmann.)  
 Portrait of myself, by *Me*, (Mee.)  
 Harvest Home, by *Merry field*, (Merrifield.)  
 Portrait of Randall, by *Mill a chap*, (Millichap.)  
 Bust of Oliver Cromwell, by *Noll I ken*, (Nolleken.)  
 The Shoemaker in a Pickle, by *Owing*, (Owen.)  
 Prometheus chained, by *Peck\**.  
 The Morning Chronicle lampooned, by *Perry gall*,  
 (Perigal.)  
 Breaking Cover, by *Hunt\**.  
 Eve tempted, by *Pick it*, (Pickett\*.)  
 Going down Stairs, by *Stepping off*, (Stephanoff.)  
 The Musician outwitted, by *Sharp*.  
 Jupiter and Leda, by *Swan felt her*, (Schwanfelder.)  
 The Gipsy Party, by *Strolling*, (Stroehling.)  
 Banditti, by *Scowler*, (Scoular.)  
 Tantalus, by *Thirst on*, (Thurston.)  
 Harry the Eighth, by *Tudor*.  
 Pease Blossom, by *Beans*, (Behnes.)  
 The Shipwreck, by *Tempesta*.  
*A whole length* of West, by *West all*, (Westall.)  
 The Locksmith, by *Will key*, (Wilkie.)  
 Statue of a Dandy Supreme, by *Waste my coat*, (West-  
 macott.)  
 The Tide out, by *Water low*, (Waterloo.)  
 Sun Set, by *West*.  
 The Dandy Lover, by *Smirk*, (Smirke.)  
 Design for a Ball Room, by *Dance*.  
 Dead Game, by *Partridge*.

\* See Catalogue as before.



When Haydon's first picture, the *Repose in Egypt*, was sent to the Academy for exhibition, Fuzeli, the keeper, desired Northcote, who was a townsman of Haydon's, and one of the hangmen for the year, to do justice to his young townsman's first picture, and hang it well. Some short time after, returning and seeing it hung above the whole lengths, and totally out of sight, he exclaimed, "Why, by —, you are sending him to heaven before his time," and had it instantly taken down.

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#### ART. XX. OPENING OF THE NEW ARGYLE ROOMS.

THIS rendezvous of fashion was not many years since the residence of — JOLIFF, Esq. which was purchased by COL. GREVILLE, and converted by him into a place of entertainment, frequented only by the upper classes of society, under the name of Argyle Assemblies, Pic-nics &c. The Philharmonic Society then commenced a series of Concerts here; the great attraction of which, and the pressing demands for admission, rendered the very limited dimensions of the rooms a source of constant embarrassment and inconvenience. The premises having been, in 1818, purchased by the Commissioners under the New Street Act, for the purpose of completing the improvements in this quarter, were let by them to the members of the Royal Harmonic Institution, who have taken down the whole, and rebuilt them under the patronage of his present Majesty, in a manner that, for magnificence and accommodation, cannot be matched in this or any other city in Europe. The designs, plans &c. were given by the royal architect, JOHN NASH, Esq. under whose personal direction the extensive pile has been erected, and whose liberality, in rendering his services gratuitously to an Institution, viewing it as one of a public

nature, and tending to the advancement of art, deserves to be honourably recorded.

The opening took place on Monday night, by a Grand Concert of Vocal and Instrumental Music, which was supported by an extraordinary combination of musical talent; Mrs. SALMON, Miss STEPHENS, Miss CORRI, Messrs. BRAHAM, HAWES, the KNYVETTS, NIELD, SALE, VAUGHAN, and WELSH, together with Messrs. J. and F. CRAMER, DRAGONETTI, GREATOREX, LINDLEY, SPAGNOLETTI, &c. &c. Mr. F. CRAMER led the band, and Mr. GREATOREX conducted; CRAMER performed on the piano-forte the principal part of a concertante in his perfectly unique style, and SPAGNOLETTI enriched the concert by the exertion of his talents on the septetto of BEETHOVEN. The efforts of Mrs. SALMON in a *scena* of ROSSINI; of Miss STEPHENS, in a duet *su l'aria*, with the former; of Miss CORRI; of BRAHAM, in a new grand *scena* of MAYER of Venice; and of VAUGHAN, in the cantata, *Alexis*, were crowned by the applause of nearly one thousand persons, collected on this occasion. The band consisted of nearly all the principal performers in London, whose powers were manifest in MOZART's Overture to *Zauberflöte*, HAYDN's Tenth Symphony &c. The performance, very properly, opened with "God save the King," by a full vocal choir of principal singers.

These very splendid rooms consist of a suite of four; a ball room, between fifty and sixty feet long, hung with French crimson flock paper, figured with gold, and lighted by three rich chandeliers; a drawing-room and anti-room, hung with French green flock paper, with flowers of gold; each of the latter has a superb chandelier in the centre, and is richly carpetted and furnished; and the grand concert room is a parallelogram, elongated at one end by the orchestra, and at the other end by four tiers of boxes. The side walls of this saloon are decorated by fluted pilasters of the Corinthian order,

and the apertures to the orchestra and boxes are terminated by four majestic columns of the same description. The cornice is ornamented by modillions, the ceiling arched, forming the segment of a circle, and enriched with octangular Mosaic pannels, and with large embossed flowers in each pannel. The hitherto received opinion, that arched ceilings produce echo, and are therefore unfitted for sound, is partly contradicted in the present instance, for not the slightest resonance was heard, and the articulation was perfect; but this, probably, is attributable to the surface being broken by the ornaments that are introduced. The room, however, in the opinion of all the judges present, was pronounced best calculated for music of any yet built. The orchestra is, we understand, only fitted up in a temporary manner, and the boxes are not quite finished. The centre box, which was hung with black, is appropriated to the KING. The rooms are warmed and ventilated in a novel and very efficient manner, by the Derby process, so named from having been invented and first used by a great manufacturer in that town. By this method a current of continually fresh air, heated or cooled to any moderate temperature, is introduced by a very simple and peculiarly safe apparatus. Amongst many advantages attending this mode of warming, the chief is, that the hall, avenues and staircases, are of the same temperature as the rooms, and that none of the fatal evils, which so frequently occur from being exposed to blasts of cold air, while waiting for carriages, can ensue.

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ART. XXI. ANNOUNCEMENT OF WORKS IN HAND;  
SELECT INTELLIGENCE RELATIVE TO THE FINE  
ARTS &c.

SEVERAL valuable additions have been made to the Fitzwilliam Museum, Cambridge, in the course of the present year, among which are—

A beautiful model, on a grand scale, of one of the tombs discovered, some time since, at Nola, in Campania, presented by Mr. Carraghan.

Several valuable prints, presented by Dr. Clarke, and Mr. Filewood:

A large and valuable collection of sketches &c. by the late Mr. Romney, presented by his son.

A drawing of an equestrian statue of Marcus Aurelius, by the late Lord Fitzwilliam, when a youth, presented by Mr. Cookson:

An exquisite drawing of flowers, presented by Mr. Meen.

Several valuable books, presented by Dr. Wallis, and Mr. Millett; and a splendid edition of Ossian's poems, in Gaelic, presented by the Highland Society of London.

The liberal and indeed munificent present of Mr. Romney, of the studies of his father, we noticed with much pleasure, and hope it will attract the attention of our distinguished artists, and induce many of them to follow his example.

A model is executing by an eminent sculptor, after which the statue of his Majesty, to be erected on the Steyne at Brighton, will be cut.

Mr. SHARP, our great engraver in the line, whose works possess a great deal more vigour than the best of Raffaele Morghen's, has just finished a print, the subject of which, is Charles I. taking leave of his Queen and Children. The Queen is most exquisitely engraved. At a sale, which occurred a few days since, his fine portraits of Sir Joseph Banks and Sir Wm. Curtis, which hung near several of Morghen's, actually made them look bald and chalky.

Mr. CHARLES HEATH's print from the late President West's picture of Christ healing the sick in the Temple, is nearly finished, and may be expected this spring.



The third part of Dodwell's views in Greece has just appeared, containing a view of the Parthenon from the Propylea, the entrance to Athens and other interesting views.

Mr. H. MOSES's fourth number of engravings from antique vases, in the possession of Sir Henry Englefield, bart. has also been recently published with a portrait of Sir Henry.

The new church of St. Pancras, now building under the superintendence of Mr. Inwood, is advancing with considerable rapidity; the walls are nearly up; and the fine Ionic columns, copied from those in the British Museum from the temple of Erectheus, at Athens, are in preparation for the porticoes.

The Baltimore Chronicle of Dec. 7, 1819, says, "The Society of Artists of New York have presented Sir Thomas Lawrence 2,000 dollars for a portrait of our distinguished countryman, Benjamin West." When received it will be placed in the Academy of Arts of that city.

Mr. LANDSEER has complained that we mentioned his sons too often. We differ with Mr. Landseer. We have not mentioned them oftener than they deserved, and we shall continue to notice them as long as we think they merit it.

Great improvements are making at Oxford over Magdalen Bridge, by taking down the old decayed structure of Magdalen Hall, which is immediately to be rebuilt on a more appropriate site, nearly adjoining the pleasure grounds of Magdalen College.

Sir THOMAS LAWRENCE has painted the Pope for his Royal Highness the Prince Regent; and his Holiness, in return, has requested a copy, by the painter's own hand, of the portrait of the Prince painted by Sir Thomas a few years since. The painters at Rome, it is said, have given this artist the name of the English Titian.

The ensuing exhibition at the Royal Academy promises more than its usual redundancy of portraits. Who is to compensate for the make-weight historical pictures of their late President, we are unacquainted.

**DICTIONARY OF ARCHITECTS &c.**—The proprietors of Bryan's Dictionary of Painters and Engravers, encouraged by the success of their work, are making arrangements for the speedy publication of a dictionary of architects and sculptors, as a companion. It is a work much wanted, and, if executed with ability, must unquestionably succeed, as we have nothing of the kind in the English language.

**WILKINS'** picture of the Battle of Hastings. This large picture, painted by commission for Sir Godfrey Webster, bart., has been removed from the great room, Spring Gardens, to its permanent situation at Battle Abbey, near Hastings, the seat of Sir Godfrey; who has added his name to the number of patrons of living British artists, who distinguish themselves by giving commissions on liberal and extensive scales.

#### PAINTINGS BY HOGARTH.

A RECENT discovery of some curious and valuable pictures by this master has recently been made on some wainscot, in a house in the city. A correspondent who has seen them speaks as follows of their subjects and merits:—

This distinguished and inimitable painter has bequeathed to the lovers of the arts a legacy of no ordinary value, consisting of some works from his pencil, which were neither painted nor intended for sale,—executed when his mental powers were at their zenith,—and during the hours of leisure in domestic retirement.

They have hitherto lain dormant, the knowledge of their existence having been almost confined to the breast of their possessor. But the characteristic distinctions with

which the figures are delineated — the variety of the human feature and facial outline — the peculiarity and diversity of the costume — and the number and animation of the groups — display the hand of the master in language more intelligible than the descriptive powers of the most elegant diction can convey.

In a picture composed of five compartments, each about 5 feet by 2, this eminent artist exhibits to us a portrait of Fortune blindfold, surrounded by a luminous atmosphere, standing on a globe elevated considerably above the surface of the earth, with extended arms, holding in each hand a capacious bag inverted, from the apertures of which her favours and evils are descending indiscriminately on the inhabitants of this sublunary world: those on her right side producing apparent happiness and pleasure — those on her left, misery, vice, and all its concomitant evils.

Beneath the figure of the goddess, this allegorical inventive genius represents the stream of life, over which a bridge is erected; and a short distance above it a fall of water is perceived, probably emblematical of the rapidity which characterizes some few of the fleeting hours of human existence. On the centre arch of this bridge the artist himself is standing, — with his palette in one hand, and the other extended towards a person holding a bag of money, (on whom a portion of the shower of good fortune appears to have fallen,) whose portrait strongly resembles that of RICHARDSON the novelist.

The gifts of the Bona Dea seem however to be sparingly bestowed on the painter: he stands between her good and evil showers; and his hat appears as if worn by time, and falling into the stream below. He has the money in view, but he only contemplates it at a short distance; — he does not receive it, and consequently cannot enjoy it; — while a female on the left (probably some intimate friend or relation) seems to express an

anxious hope that he will be able to acquire its possession.

On the right of the stream, above the bridge, and advancing towards the place where the benignant showers of Fortune fall, ALEXANDER POPE appears, drawn in a car by a swan with seven necks, — emblematical of what were then called the seven liberal arts and sciences. The poet is followed by a host of critics, and persons who have been affected by the force of his satire; many of whom have received some share of the evil gifts of Fortune, and are armed with sticks and spears, typical of the shafts of calumny, with which they attempt to assail the bard: but he looks back on them with the most placid indifference, apparently impressed with a feeling similar to that which he describes in the following extract from his imitation of the first satire of Horace:—

“To virtue only and her friends, a friend,

“The world beside may censure or commend:

“Know, all the distant din that world can keep,

“Rolls o’er my grotto, and but sooths my sleep.”

Amongst the personages who are attempting to attack the poet, may be distinguished DENNIS, GILDON, THEOBALD, WELSTED, CURL, and MIST, the authors and publishers of vile sarcasms against him; — BLADEN, a black man, and notorious gamester; HENLEY, the Orator; KNIGHT, the Cashier of the South Sea Company, who fled to Paris with a large sum belonging to his employers; and CIBBER, the Laureate:—the whole of whom are celebrated in the *Dunciad*; which was published about the time when these beautiful paintings were executed.

In the distance behind the group above mentioned, appear some elegant buildings, — rising, undulatory ground, — and rural scenery; — emblematical of the terrestrial enjoyments generally resulting from a virtuous course of life.



The two compartments on the right of that whereon Fortune and the preceding objects are depicted, contain a representation of the beneficial gifts which the goddess bestows on man, falling like a shower through the air on the inhabitants of the earth below, many of whom appear to obtain them without the least exertion,—like those persons, who, according to the adage, are “*born with silver spoons in their mouths.*” HOGARTH, however, conveys this idea in a much more elegant and poetical manner. The emblems which are introduced by him to perform this office are crowns, mitres, coronets, bags of money, crosiers, cardinals’ hats, books, musical instruments, and gold coin.

The group below, on whom those favours are bestowed, consist of characters from almost every station in life.

In the front, some conspicuous person, apparently a Clergyman, has just caught a bag of money, which is viewed attentively by a lady on his left,—while another gentleman behind is addressing her;—but she seems to say to him, “NO, I like the money, if not its reverend owner, better than I like you.”

On the other side of this newly-become Cræsus, stands a female votary of pleasure, very much resembling the celebrated NANCY DAWSON, who seems to display a strong inclination for a part of the treasure, and exhibits her blandishments most unsparingly, to accomplish her wishes: and by her side stands a little girl, holding out her hand as if she had a sort of natural claim to a portion of the contents of the bag which Fortune has so recently bestowed. Near this lady a person in the character of Harlequin is observed, who may probably be intended to represent RICH, the manager of Covent Garden theatre at that time, and who, no doubt, enjoyed what was commonly called the good things of this life.

The group behind these persons consist of musical and theatrical performers, admirals, bishops, doctors, lawyers and mercantile persons, who are basking in the sunshine of prosperity, and seem satiated with sensual enjoyment.

In the next compartment, the natives of different parts of the earth, characterized by their respective costumes, are advancing from beneath an archway, towards the place where they observe the bounties of Fortune so copiously showering down on their neighbours. Some are extending their arms to catch them as they fall;—others are viewing the scene with wonder depicted on their countenances. Royalty is represented in the person of King David; Religion by the pope, cardinals, and bishops; and Philosophy by that of Diogenes, who seems to inquire wherein the utility of riches consists; and says, “Grant me but food for the mind,—that is all I require.”

On an edifice above the archway, Bacchanalians are represented huzzaing with their bottles and glasses in their hands, and appear “flushed with the juice of the grape.”—“This,”—they seem to say,—“this is the only source of our pleasure,—this is the balm of life,—this is a solace for every care;—we are above you all,—we are the only happy mortals,—we are independent both of the smiles and frowns of yon fickle goddess who is so much the object of man’s adoration.”

On the front ground lie scattered a crown and sceptre, money bags, gold coin, coronets, oil flasks, rolls of parchment and deeds; typical of the superabundant gifts which Fortune bestows on many of her favourites, however little worthy of her attention, or entitled by their actions to the applause of society in general.

Instead of adopting the Grecian mythological fable of Pandora’s Box to account for the introduction of the

evils which afflict mankind, — this ingenious and immortal artist assigns that unpleasant duty, with a much greater degree of plausibility, to the goddess Fortuna; who, being generally represented blind, may charitably be excused for bestowing her favours without discrimination on the unworthy as well as on the worthy. But he goes farther than this: — he makes this imaginative divinity even shower down, not only the ordinary calamities of life, — such as disease, poverty, and punishments; — he represents her also discharging from her wallet of ills many things which are not generally considered such in the eyes of the world. Children, for instance, he depicts among that class. But his feelings in this respect may be accounted for, if we reflect that he was an unmarried man when his talents were exercised on the subjects under consideration.

With such impressions, however, he has delineated infants in swaddling-clothes amongst the evils incidental to life and bestowed by Fortune; — and the diseases to which mortals are liable he has personified in the form of little imps, or non-descript reptiles. — Gibbets, axes, halters, and scourges for criminals, commonly called cat-o'-nine-tails, allegorically represent some of the sufferings which accompany vice, however prosperous; and rods of correction exhibit the sorrows of childhood. Crutches and spectacles denote the miseries attendant on age; — dice and cards display the incentives to gaming; — and swords and drums show us the exciting causes of war: — while violins and other musical instruments are emblematical of the allurements to evil which often originate with the fascinating science of harmony.

On the surface of the earth, immediately beneath where this allegorical shower is descending, an immense group

of persons are assembled from every class of society, looking with the greatest anxiety towards, and endeavouring to secure, some of the articles as they descend;—like children under a ripe cherry-tree, scrambling to obtain possession of some portion of a sweet shower shaken from its pendant branches.

Several females appear extremely anxious to catch some of the infants;—particularly two of the former, who are disputing the possession of a child which one of them has nearly caught in her arms. The attention of another woman is diverted from this subject by the vociferation of a female preacher, probably one of the sect of religious fanatics who obtained the appellation of Jumpers, and who rose into notice about the period which our artist is representing.

Soldiers appear in the pursuit of glory, with drawn swords, rushing into the jaws of Hell, which is represented as the mouth of an animal vomiting flames. The shades of mortals are discovered in them, and Satan himself appears ready to receive those who approach, for the purpose of conducting them to final perdition. The black gentleman has laid hold of a young military man just arrived at the entrance, who, disliking the appearance of the place, seems to express a wish to return to the world, — pointing back to it with his sword, as if he had left a family behind him which claimed his protection; while a little girl is endeavouring to pull him back by the skirt of his coat, to prevent his leaving her. The arch demon does not, however, seem disposed to relinquish possession of his object.— In the foreground some of the infernal fiends are advancing cautiously, as if they wished to seize the artist himself; but they are opposed by a dog — probably his favourite animal *Trump* — who prevents them from approaching near enough to accomplish



their object. A diminutive imp is also represented beating a drum, apparently for the purpose of overpowering the cries of those who have become the victims of Satanic influence.

Contiguous to the jaws above mentioned appears a house, with a remarkable man's head fixed against it ; probably the residence of some person notorious for vicious habits,—and therefore represented near the abode of the demons.—The back part of it seems to be on fire, as if the enormities of the crimes committed in it had occasioned the spontaneous conflagration ;—and doves, the emblems of innocence, are observed flying from a cage attached to so contaminated a place.

Among the immense crowd of persons who are looking out for the pernicious gifts bestowed by Fortune, several gallows are erected, and criminals suspended therefrom.—This may be considered as emblematical of the speedy punishment which sometimes follows even the most successful villanous practices.—And in the distance a village in flames appears, representing in the most vivid colours one of the greatest calamities which await man, living under the dispensation of benefits thus indiscriminately conferred by the blind goddess on her almost innumerable votaries.

By this folly-shooting genius,—this laugh-provoking artist,—we have also been favoured with another result of his labours,—equally unknown to the world as that which has been already under our contemplation.—It consists of a most animated and humorous allegorical representation of a Bacchanalian procession, contained in a picture about four feet broad, by five in height.—The characters in it are strongly marked with all the vigorous conception and poetical imagination of the great master. The portraits are numerous, and diversified ; and, in all probability, delineated chiefly

from nature, when he caught their originals within his mental grasp.—(*A Correspondent.*)

Mr. M. SHARP has painted a cabinet picture of great humour, representing a girl washing her refractory brother's face at a pump. We think it one of Sharp's best pictures: it is sent, we believe, to Somerset House.

Mr. LINTON, whose poetical composition in landscape and architecture, from Anacreon, charmed all the admirers of classic elegance, has painted a view of Edinburgh, for the Spring Gardens exhibition, and some views in England and Wales, for that at the Academy. He is a young landscape painter, of a refined poetic feeling that deserves encouragement.

Mr. BEHNES has just finished a bust of the late Mr. West, which those who have seen it, and upon whose judgment we can rely, speak of as a very fine portrait.

Mr. ROSSI has finished, in marble, his group of Caledon and Amelia, of which a correspondent upon whom we can depend speaks in high praise. He is also proceeding with his colossal equestrian statue of the Duke of Wellington.

EGHAM NEW CHURCH.—This elegant structure is now finished, and was opened for divine service, after the ceremony of consecration, within these few weeks. It is a large, commodious and elegant building, of a chaste style of Greek architecture, built of brick and Portland stone. Great credit is due to the liberality of the parish in erecting such a substantial and well-built edifice, which is really one of the handsomest country churches in England; and is worthy of the neighbourhood. It has been built in somewhat less than three years, from the designs and under the inspection of Mr. Henry Rhodes, the architect.

Messrs. RODWELL and MARTIN are preparing for publication a manual of Lithography, explaining the whole art; a journal of a tour through part of the snowy range of the Himala mountains, and twenty views in the same territory, uniform with Daniel's Oriental Scenery, &c. from drawings by J. B. Frazer, Esq. and have continued Captain Batty's Paris, Miss Batty's Italian Scenery, Major Cockburn's Swiss Scenery, and other illustrated works, in the same style of excellence as they were commenced.

The city of Waterford have just commenced a house of correction upon the principles of classification and employment, under the direction and from the designs of the editor of this work, upon nearly the same plan as the one he is now building at Bedford.

Signor Comolli, late professor of sculpture at Milan, is executing, at the quarries of Carara, a set of marble baths for Leeds, after the designs of Mr. Elmes.

LECTURES AT THE ACADEMY.—The death of the late President West put a stop to Mr. Soane's lectures on architecture before their completion, as well as to those of Mr. Flaxman on sculpture, which were just upon the eve of commencement. The schools and libraries were closed, and other marks of outward respect shewn to his memory.

Signor J. B. COMOLLI, the distinguished Milanese sculptor, is, we understand, arrived in London, for the purpose of superintending the erection of the magnificent altar-piece and other embellishments of the new Catholic Chapel in Moorfields. From the celebrity which COMOLLI has acquired in his own country, it is expected that the sculptural decorations of this chapel, which are under his directions, will present something of a superior order in point of taste and

workmanship. We observe, in the Italian papers, that the beautiful place Contarena, at Udina, has been embellished by him with a colossal statue of Peace, which was uncovered to public view in December last, amidst the applauses of the whole city. Our hopes are excited, that we shall have to notice some of his productions in this country, both in poetical subjects and portrait, as several persons distinguished for their rank and talents, as well as for their taste in the arts, have been desirous of having their busts executed by him. Those we have seen formerly are in a bold and masterly style, and remarkably faithful in their likenesses.

Mr. BUBB, who executed the sculptures of the new Custom House, is commissioned to execute the alto rilievo for the Haymarket front of the King's Theatre.

CANOVA's group of the Graces is arrived at Woburn, and is placed, with other admirable works of modern art, in a circular temple in the magnificent park of his Grace the Duke of Bedford.

Mr. BEWICK has sent his picture of Una, painted by commission for Sir John Leicester, to the Spring Gardens exhibition, by the permission and wish of Sir John, he having expressed his belief that his gallery would not be open this season. This picture is, perhaps, the most exquisite first picture that ever was painted. Some parts of the foreground and the foot of Una are truly extraordinary for so young a hand, being the first time he ever handled the brush. We are convinced the public approbation will sanction our assertion.

Mr. NASH's Views of Paris have been published since our last, with descriptions by Mr. SCOTT, the author of "Paris Revisited" &c.



Messrs. Chatfield, Robertson and Lance, HAYDON's pupils, have been dissecting and studying hard, and have made some fine drawings.

JACKSON will have a fine head of Canova in the exhibition.

SCULPTURE.—A statue, habited in full robes, of the late Right Rev. and venerable Bishop Skinner, Primate of the Scots' Episcopal Church, is just finished by the Professor of Sculpture in the Royal Academy, and about to be sent to its place of destination, the spacious new Gothic chapel, (dedicated to St. Andrew,) in Aberdeen. The figure, judiciously chosen, has a bible put into the hands, and is in the act of delivering a text from the Proverbs of Solomon, "Buy wisdom, and sell it not."

EDINBURGH, JAN. 3.—WATERLOO TROPHIES.—We are glad to find that some trophies of the battle of Waterloo are collecting, to be placed in the national monument when erected. Sir John Sinclair having visited the place where the battle was fought soon after it took place, procured some of them, which he has presented to the Provost and Magistrates of Edinburgh, to be preserved by them until the monument is erected. He delivered on that occasion a speech, which was listened to with interest. The trophies, consisting of several cuirasses, found on the field of Waterloo after the battle, and some of which Sir John Sinclair was fortunate enough to procure himself upon the spot, were then delivered to the Lord Provost and Magistrates, to be preserved in their custody until the national monument is completed.

- None of the portraits painted by LAWRENCE at the courts of Europe, for the King, are to be exhibited at the Royal Academy, which will be a great disappointment.

“ A very lively writer, in Baldwin’s London Magazine, says, ‘ It is bad taste and bad judgment to assert that Edwin Landseer is equal to Snyders : ’ with deference to him, it is neither bad taste nor bad judgment, but very sound taste, and very solid judgment ; for Edwin in the head of the dog which is licking the poor traveller, is superior to Snyders in expression and equal to him in painting : Snyders never painted any thing finer in all his life, nor any other animal painter that ever lived. He then proceeds to say, that ‘ when he (Edwin) is, there will be an end to all progression of improvement. ’ Really this shews neither *solid* taste nor *any* judgment : — so, he takes Snyders as perfection, and considers he can never be surpassed ! thus limiting a man’s capacity to the previous efforts of one individual with the endless beauties of Nature before him, which are a constant stimulus and constantly unrivalled. ” — ( *From a Correspondent.* )

CHANTREY is executing busts of Sir Walter Scott and the Duke of Wellington.

HAYDON’s next large picture will be the Raising of Lazarus, 19 feet by 14 ; he has begun the sketch. He will paint previously another picture, for Mr. Phillips, of Christ’s Agony in the Garden, about 10 feet by 6.

We have heard from one, upon whose judgment we can rely, that CANOVA, in his last statue of Endymion, is amazingly improved in style and taste. We may reasonably date this improvement from his visit to the Elgin marbles.

WILKIE is about to begin his picture for the Duke of Wellington. The subject is, Old Chelsea Pensioners listening to an Hussar reading a gazette of one of the Duke’s battles. He has finished his picture for the King of Bavaria ; which, we think, will make a noise in the exhibition.

CALCOTT is to paint a picture for Mr. Phillips, who is now become one of the most liberal patrons of British art.

HIS GRACE THE DUKE OF BEDFORD has nearly completed the arrangement of his splendid collection of sculptures at Woburn Abbey: among recent additions are two fine basso rilievos by Thorwaldson; one representing Priam begging the dead body of his son Hector from Achilles; and the other, its companion, is also taken from the Iliad; the celebrated group of the Graces, by Canova, and some choice specimens by Flaxman, Chantrey, Nollekens, Westmacott, and other English artists. An account of them shall appear in a subsequent number.

Among the recent improvements in the mechanism of the arts, Messrs. Smith and Warner have invented some pencils for sketching in oil, similar to those formerly described for sketching in water colours, and of equal utility.

Several new discoveries have lately been made at Pompeii, and great hopes are entertained that several more ancient reliques will shortly be brought to light. Among other things, a very fine statue of a priestess has lately been dug out of the ruins.

Illustrations of the novels and tales by the author of *Waverley* are preparing for immediate publication; to be engraved by Mr. Charles Heath, from original drawings by Mr. Westall, the Royal Academician.

The present theatre in the Haymarket is to be pulled down after the ensuing season, in consequence of the arrangements made for improving that part of the metropolis. The plans of the new theatre, which is to be opposite Charles Street, in the Haymarket, are by Mr.

Nash, and are in a forward state of preparation. The building will be completed for the season of 1821. The new theatre will be small, light and convenient, such as it ought to be to enable the audience to see and hear with facility and comfort, and the actor to "act well his part," without overstraining his voice or caricaturing his features.

Extract from a letter, dated Rome, March 18, 1820.—

Several distinguished travellers in the Levant are now at Rome. In the number are Mr. Forbin, who is again on a tour to visit the Barbary States, and Messrs. Banks and Barry, two English travellers, who have returned from Abyssinia, Upper Egypt and Syria. Mr. Banks found, among other valuable remains, a remarkable inscription on the ancient town hall of a city in Asia, of the time of the latter Roman emperors. This inscription contains a kind of tariff, or maximum, of the prices of all the necessaries of life, and other articles in the Roman empire, from the prices of corn and oil to the hire of a horse for one day; the fee of a barber, and the drink money for the inspector of curiosities of the place.

Mr. GARE, the Prussian architect, who accompanied Baron Sack to the Levant, has arrived at Genoa, on his return, and is now under quarantine.

We understand, that an exhibition of several fine portraits of various public characters of the Continent, painted by Sir THOMAS LAWRENCE, will be opened for public inspection.

Mr. C. LANDSEER has begun his first picture.

THOMPSON will have an historical picture in the exhibition, of Raising the Widow's Son.



## ART. XXII. NEW PRINTS.

*The Poacher Detected, engraved by LUPTON, after a Picture by WILLIAM KIDD, now in the possession of JOHN SLATER, Esq.*

THE original from which this picture was engraved, excited considerable notice in one of the late exhibitions, and is a creditable specimen of the style and school of Wilkie. The engraver has performed his task with fidelity and much beauty of tint; it forms an excellent print for the morning room of a country gentleman, and will hang well with his guns and shot belt.

*Portrait of Thomas Moore, Esq. engraved by JOHN BURNET, from a Picture by MARTIN ARCHER SHEE, Esq. R. A.*

One of the finest characteristics of Mr. Burnet's engravings, is a faithful imitation of the touch, manner and style of the picture before him, so as to exhibit the master through his lines; hence we conceive him to be the most picturesque engraver of the day, and relish all his prints, particularly those from his able countryman Wilkie, as a second sort of originals, rather than as translations. He has infused the soul of his art into this fine print, and has rendered Mr. Shee's original, in an original manner. This painter never had a work from his pencil so well engraved before.

*The Dead Soldier, engraved by J. HEATH, A. R. A., after a Picture by J. WRIGHT, of Derby, now in the possession of JOHN LEIGH PHILIPS, Esq.*

This print, which has been some years known to the connoisseurs, is one of Heath's finest works, and is here mentioned, because of its republication with the following new work, as a companion which it has long required.

The Dead Soldier is perhaps Wright's best work, and is certainly one of the best engravings in existence.

*The Drowned Fisherman, engraved by JAMES HEATH, A. R. A., after a Picture by RICHARD WESTALL, R.A.*

To make a companion or pendant to a favourite work, is an extremely difficult task, and Mr. Westall has set himself the task, or it has been assigned him, to paint a companion to Wright's Dead Soldier and Weeping Widow: this he has done in a Dead Sailor, but he has thrown a different sort of interest over the scene, by making the Widow and Child ignorant whether the face they are uncovering be that of their bereaved husband and father or not. The moment is a dreadful one, and the eager anxiety of the woman is well expressed. The engraving is worthy of the reputation of Mr. Heath, and the print is a good companion to the former.

*Portrait of Thomas first Lord Clifford, of Chudleigh, Lord High Treasurer of England, engraved by EDWARD SCRIVEN, Historical Engraver to the King, from a Miniature by SAMUEL COOPER.*

COOPER's miniatures stand unrivalled in the art, and he was certainly the Vandyke of ivory. Mr. Scriven has produced a head of the celebrated Lord High Treasurer Clifford, in a style of art of singular beauty, and fidelity to the original. For illustration or framing, it is one of the best heads in English engraving.

*Illustrations of Ivanhoe, engraved by CHARLES HEATH, from Drawings by RICHARD WESTALL, R. A.*

MR. WESTALL's book illustrations are too well known to need our praise, and Mr. Charles Heath has acquitted himself with his accustomed ability: they form a characteristic series of illustrations to a fine paper copy of the romance.

## ART. XXIII. POETRY.

## THE BELVIDERE APOLLO.

*(From the Oxford Prize Poems.)*

NOTE.—The Apollo is in the act of watching the arrow with which he slew the serpent Python.

HEARD ye the arrow hurtle in the sky ?  
 Heard ye the dragon monster's deathful cry ?  
 In settled majesty of fierce disdain,  
 Proud of his might, yet scornful of the slain,  
 The heav'nly Archer stands—no human birth,  
 No perishable denizen of earth ;  
 Youth blooms immortal in his beardless face,  
 A God in strength, with more than godlike grace ;  
 All, all divine—no struggling muscle glows,  
 Through heaving vein no mantling life-blood flows,  
 But animate with deity alone,  
 In deathless glory lives the breathing stone.

Bright-kindling with a conqueror's stern delight,  
 His keen eye tracks the arrow's fateful flight ;  
 Burns his indignant cheek with vengeful fire,  
 And his lip quivers with insulting ire :  
 Firm fix'd his tread, yet light, as when on high,  
 He walks th' impalpable and pathless sky :  
 The rich luxuriance of his hair, confin'd  
 In graceful ringlets, wantons on the wind,  
 That lifts in sport his mantle's drooping fold,  
 Proud to display that form of faultless mould.

Mighty Ephesian ! \* with an eagle's flight  
 Thy proud soul mounted through the fields of light,

\* Agasias of Ephesus.

View'd the bright conclave of Heav'n's blest abode,  
 And the cold marble leapt to life a God :  
 Contagious awe through breathless myriads ran,  
 And nations bow'd before the work of man.  
 For mild he seem'd, as in Elysian bowers,  
 Wasting in careless ease the joyous hours ;  
 Haughty, as bards have sung, with princely sway  
 Curbing the fierce flame-breathing steeds of day ;  
 Beauteous as vision seen in dreamy sleep  
 By holy maid on Delphi's haunted steep,  
 'Mid the dim twilight of the laurel grove,  
 Too fair to worship, too divine to love.

Yet on that form, in wild delirious trance,  
 With more than rev'rence gaz'd the Maid of France.  
 Day after day the love-sick dreamer stood,  
 With him alone, nor thought it solitude ;  
 To cherish grief, her last, her dearest care,  
 Her one fond hope — to perish of despair.  
 Oft as the shifting light her sight beguil'd,  
 Blushing she shrunk, and thought the marble smil'd :  
 Oft breathless list'ning heard, or seem'd to hear,  
 A voice of music melt upon her ear.  
 Slowly she wan'd, and cold and senseless grown,  
 Clos'd her dim eyes, herself benumb'd to stone.  
 Yet love in death a sickly strength supplied,  
 Once more she gaz'd, then feebly smil'd, and died.

HENRY HART MILMAN,  
 Brazen-Nose College.

NOTE.—The foregoing fact is related in the work of Mons. Pinei  
 sur l'Insanité.



ART. XXIV. *Salvator Rosa's Epitaph in the Church of St. Mary the Angel, at Rome; and that of Claude Lorraine, in the Church of Trinita del Monte.*

D. O. M.

Salvatorem Rosem Neapolitanum,  
Pictorum sui Temporis  
Nulli secundum,  
Poetarum omnium Temporum,  
Principibus parem,  
Augustus filius,  
Hic mœrens composuit,  
Sexagenario minor obiit,  
Anno Salutis M.D.C. LXXOH.  
Idibus Martis.

Claude Lorraine is buried in the church of Trinita del Monte : his epitaph is as follows :—

D. O. M.

Claudio Gillee Lotharingo, ex loco de Champagne orto,  
Pictore eximio, qui ipsos orientis et occidentis solis radios  
in campestribus mirificè pingendis effinxit; hic, in urbe  
ubi artem coluit, summam laudem, inter magnates, con-  
secutus est, obiit IX Kal. Decemb. 1682, ætatis suæ anno  
82. Johannes et Josephus Gillee, Patruï carissimi, monu-  
mentum hoc sibi posterisque suis poni curarunt.

ART. XXV. *List of Pictures sold at the British Institution in the Exhibition of 1820, with the Names of the Purchasers &c. up to the 14th of April.*

<i>Subjects.</i>	<i>No. in Cat.</i>	<i>Purchasers.</i>	<i>Artists.</i>
The Battle of Waterloo - - -	48		George Jones
The Veteran Highlander - - -	17	R. P. Knight, Esq.	D. Wilkie, R.A.
The Reapers' Repast - - -	66	Countess de Grey	W. F. Witherington
Cottage at Botwell, Middlesex - -	74	Home Gordon, Esq.	C. J. Scott
Scene near Botsen, in the Tyrol -	126	Marquis of Stafford	George Hayter
Gardens of the Thuilleries, Paris -	185	Thomas Hope, Esq.	J. J. Chalon
A Village Concert - - -	132	Robert Halford, Esq.	W. Ingalton
The Cup of Tea - - -	155	H. P. Hope, Esq.	W. M. Sharpe
Rice Bridge, near Betchworth, Surrey	160	Home Gordon, Esq.	C. J. Scott
Coast Scene, Morning - - -	207	Geo. W. Taylor, Esq.	J. Wilson
Haymaking - - -	234	Countess de Grey	E. Childe
Windsor, by Moonlight - - -	177	Sir R. C. Hoare, Bart.	T. C. Hoffland
View of Eton College - - -	258	H. R. Hoare, Esq.	W. Ingalton
View of Greenwich - - -	270	James Wadmore, Esq.	G. Vincent
Highland Whiskey Still - - -	213	Sir W. Gordon, Bart.	D. Wilkie
Alpine Mastiffs reanimating a Distressed Traveller - - -	277	Jesse W. Russel, Esq.	Edwin Landseer
View upon Loch Tay - - -	295	Countess de Grey	P. Nasmyth
Grove Scene - - -	262	James Wadmore, Esq.	J. Starke
View of Abbeville - - -	5	Lord Granville	George Jones
View of Westminster Hall - - -	188	F. Pollock, Esq.	Miss E. Maskall
View on Thames, near Richmond -	161	J. Hammel, Esq.	C. Deane
Attachment - - -	24	John Allnutt, Esq.	William Davison
Combat between Balfour and Bothwell -	178	Earl Brownlow	Ab. Cooper, R.A.
Cottages near Linton, Kent - - -	250	George Stanley, Esq.	C. R. Stanley
Game &c. - - -	137	W. Jones, Esq.	J. Pitman
The New Hat - - -	31	W. Chamberlayne, Esq. M.P.	W. Davison
The Dull Lecture - - -	185	Ditto	G. S. Newton
The Village Carpenter - - -	100	Frederick Webb, Esq.	William Watson
The Ploughman - - -	172	Captain Abraham	J. Burnett
A Windmill, Evening - - -	210	James Wadmore, Esq.	Ditto
Cobler in the Alehouse - - -	159	Frederick Webb, Esq.	W. Kidd
Pistol and Sir John Falstaff - - -	294	Ditto	J. Cawse
Heath Scene, near Ryegate - - -	275	F. Smith, Esq.	J. Wilson
The Cobler at Home - - -	150	B. Chapman, Esq.	W. Kidd
The Game at Putt - - -	88	Captain Hawkins	T. Clater
Cottage at Wallingford - - -	44	Ditto	John Tennant
The Juvenile Correspondent - - -	288	Sir John Simeon	W. S. Watson
Gloucester, on the Severn - - -	197	Ditto	J. Laport
Cottage Scene - - -	15	Ditto	W. Wate
Water Mill, in Normandy - - -	218	Ditto	John Wilson
Morning - - -	107	Lord Caledon	J. F. Ellis
Puppies at Play - - -	233	Ditto	M. T. Ward
Morning, with Fishermen - - -	243	Ditto	J. Burnett
Cottage near Tintern Abbey - - -	175	Wm. Delmar, Esq.	F. C. Hoffland
Jack Cade and Clerk of Chatham -	95	W. Fector, Esq.	John Cawse
Cattle, in a Landscape - - -	285	Ditto	R. R. Reinagle
River Side, landing Fish - - -	146	Ditto	G. F. Ellis
View on the Thames, near Vauxhall -	57	Countess de Grey	C. Deane
Farrier's Shop - - -	33	R. C. Pease, Esq.	E. Childe
Alehouse Door - - -	261	Ditto	Ditto
View on the Wandel - - -	307	Ditto	C. Deane.

## ERRATA

*In the paper of the Nelson Column, in No. XV.*

Page		Line
512,	for <i>his</i> name, read <i>her</i> name.	11
514,	— inventions, invention.	20
529,	— <i>the outer</i> columns, <i>these</i> columns.	12
—	— so graceful or open, so graceful <i>an apex</i> .	31
531,	— ungracefully, ungratefully.	12
—	— rewel, newel.	29
533,	— encrease, excuse.	7
535,	— relative, relate.	23
536,	— of <i>those</i> who died, of <i>him</i> who died.	20
537,	— of that <i>tone</i> , of that <i>tame</i> .	4
538,	— after <i>contemplated</i> , add <i>it</i> .	3
541,	— ingenious, ingenuous.	20

These errors arose from the author residing too far off to correct the press, and the very arbitrary character of his writing.

ANNALS  
OF  
THE FINE ARTS,  
FOR MDCCCXX.

VOL. V.



"As far as his Majesty had already presided over the councils of the country, the result had been glorious. He (Lord Castlereagh) trusted and was persuaded, that his Majesty would have the gratification of adding a new page of lustre to the English history; and that, as there was nothing of glory left to achieve, his Majesty would snatch the *only remaining laurel*, by cultivating the arts of peace." — Lord CASTLEREAGH's Speech on the Address of Condolence, February 17, 1820.

"The Fine Arts continue to ornament and to illustrate France. I collected around me their numerous productions; the same advantage was given to the useful arts; public admiration has equally encouraged them." — King of France's Speech from the Throne, November 29, 1819.

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AND MAY BE HAD OF ALL BOOKSELLERS.

1820.





# 'ANNALS OF THE FINE ARTS.

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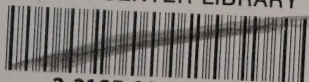








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